

The Middlebury Campus

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Student Stress, Anxiety Sparks Conversation

By Claire Abbadi and Phil Bohlman

News Editors

SPECIAL REPORT

A faculty meeting was held on Tuesday, April 28 to address heightened student stress as the semester comes to a close. Out of what some have called an "emergency meeting" emerged a community-wide conversation on short-term methods to mitigate anxiety and the acknowledgement that long-term goals and sustained conversation should be had on better supporting student mental health.

Though academic stress is acute this time of year, the meeting came as a reaction to what has been an extremely difficult semester as the College community mourns the loss of student Nathan Alexander '17, staff member Kelly Boe and faculty members Robert Prasch and Young Hie Kim.

"Members of the faculty, administration and staff were recognizing that this has become a very stressful semester on campus...but also reflecting that state of the world right now. There are events happening in the United States that are stressful; there are earthquakes in Nepal that are stressful and tragic... And then we had Nathan's death which I think really focused energy on that fact that people are feeling overwhelmed, which only heightened that anxiety and stress," said Executive Director of Health and Counseling Services Gus Jordan.

"Every spring semester has an energy to it, a crescendo of stress

towards finals, but this year is distinct. It feels different and it feels urgent. We have talked about it a lot in smaller groups. I spend a lot of time talking to Commons deans, counseling staff, Scott center staff, others student life members about the fact that the number of students who are seeking support from Commons deans or counseling staff is at an all time high," said Dean of the College Katy Smith Abbott.

A Strain on Resources: Vermont's Psychiatric Care Crisis

Students have been seeking support from Parton counseling services and the Counseling Services of Addison County (CSAC) at higher levels than ever before. Jordan estimates that five more students each week, all year, have come in for counseling support compared to last year. Higher demand has put a tangible strain on resources.

"There is currently a psychiatric care crisis in Vermont," said Jordan, referring to the limited number of trained psychiatrists in the state.

College students are currently given priority for CSAC appointments and psychiatric evaluations, thanks to a contract between the College and CSAC that goes back many years. Students are typically offered appointments within a week to ten days, though wait times can be longer depending on student class times and schedules.

Hannah Quinn '16, co-founder of the Resilience Project, a project

SEE MENTAL HEALTH, PAGE 2

THE KEYS TO OLD CHAPEL



IVAN VALLADARES

As spring turns to summer, the College will have a new President in Old Chapel beginning July 1.

The Exit Interview, Part Two: A Final Word with Liebowitz

By Joe Flaherty

Editor-in-Chief

The Middlebury Campus

SPECIAL FEATURE

The Middlebury Campus previously sat down with College President Ronald D. Liebowitz in the fall to discuss his time at the College. This is the second and final installment of the conversation, which took place prior to and after the announcement of Laurie L. Patton as the College's 17th President. In this edition, Liebowitz discusses what it takes to be a successful

College President, the nature of a presidential transition, and what is next for him after July 1. You can read Part One of The Exit Interview at middleburycampus.com.

Middlebury Campus (MC): Does a college president associate with other college presidents, such as at a NESCAC conference? Do you talk to them and ask about what's working, what's not working?

Ronald D. Liebowitz (RL): Well, yes. And no. The yes is that NESCAC, which stands for the New England Small College Athletic Conference, is what is called a "presidents" conference, meaning presidents are the ultimate deciders on the place of varsity athletics among the 11 conference institutions. Athletics, then, brings us together three or four times a year to discuss athletics policy.

I love athletics and understand the benefits that come with a good athletics program. At the same time, it would be nice if the presidents got together to discuss other issues more frequently. Generally, college presidents hold things close to themselves; we don't share much with colleagues even though we know each other pretty well—I suspect nobody likes to project any kind of weakness in his or her institution. The only time I recall in my 10-plus years as president where my fellow presidents were a lot more open to discussing things was during the financial crisis. I remember especially the 2009-10 meetings as ones where, during our breaks and lunch, we did discuss what we were doing and how well each campus was responding to the challenges. But in general, college presidents tend not to share because I think it might project institutional weakness and we all are so competitive. Not that it's right or productive, but...

Warren's email, which included detailed rundowns of

SEE SGA, PAGE 2

or was it completely within the committee? Would they have been open to you saying, 'I know a great provost or a great administrator at another college, why don't you look at them?'

RL: No, the tradition is that sitting presidents are kept at arm's length from presidential searches for a whole host of reasons, all good. It is interesting that in most professions the outgoing CEO, at least the ones that are in good standing, has a lot of input into who will be his or her successor. It's not that way in the academy.

The extent of my involvement was helping to get the search committee together with faculty representation. I didn't choose the faculty members, but worked with faculty council and the faculty at large to get those four people and it was a great group—a great mix of backgrounds, perspectives, and disciplinary expertise. I then worked with Sunder Ramaswamy at Monterey to select the staff person, Bob Cole, and the faculty member Laura Burian (both are great, too) to provide a Monterey perspective to the search. The only other thing I did in the search was to meet with the committee early on and give an overview of what I saw from my vantage point as President of where the institution is now, what issues and challenges are ahead, and what the committee ought to know as they started engaging in the process of finding the 17th president of the College.

MC: Time for a little advice for your successor — if the next President of the College asked you, "How do I keep my finger on the pulse of what students are thinking about?" what would you say?

RL: Try to be as active in the community as possible. Pop into Proctor, Atwater, and Ross. I have found students to be very welcoming. When I find an open seat and sit down with students,

SEE LIEBOWITZ, PAGE 3

MC: Did you have any input on the presidential search process

SGA ELECTION TURNOUT

1,783 **754** **1,484** **1,143**

STUDENTS
voted in this year's election

SOPHOMORE
John Sabin
Colin Boyle

In 2014

In 2013

In 2012

SENATORS

JUNIOR
Pamela Schulman
Divyesh Raval

In 2014

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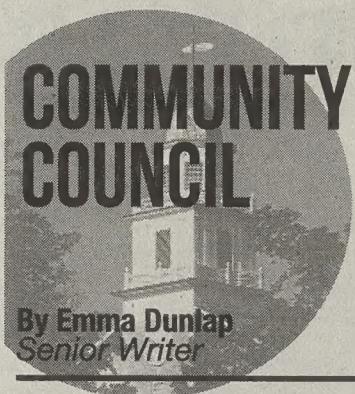
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By Emma Dunlap
Senior Writer

On Monday April 27, Community Council continued discussing security cameras, a controversial topic that was the subject of some of the graffiti that appeared on Ross dining hall, Atwater dining hall, and BiHall that morning. Vice President for Student Affairs and Dean of the College and Community Council Co-Chair Katy Smith Abbott said that new issues the council may have not yet considered came up in the recent open forum on security cameras on campus.

"(The meeting) showed the limited extent that we have been examining the impact on individuals that already have a particularly strong opinion on security cameras," said Abbott.

"Issues of race and gender" were presented in the meeting according to Abbott.

"What level does that leave us open to targeting members of the community that are not members of the majority... what are we opening ourselves up to if human beings are reviewing this tape and they are looking for something to go off on...like suspicious behavior?" she asked.

Telecom Manager and Technology Support Specialist Solon Coburn reiterated that if a proposal to request security cameras on campus passed the council, there would be strict guidelines similar to those of peer institutions, that would indicate who could view them and in what circumstances.

It is "the very experience of being viewed or having a camera on you when already your very identity on campus is always on camera...always scrutinized" that made some students at the forum voice against security cameras, said Abbott.

"What it means for students particularly every time they go into a dining hall to be having those questions...stops me in my tracks a little bit," she said.

Landscape Horticulturist Tim Parsons worried that if the College does not use the cameras to keep student's personal items safe in light of the increased number of thefts this year that losing an item such as a laptop "for some students who go to school here it would be a very big financial hit."

Durga Jayaraman '16 talked to three people that live in her social house that have had their personal belongings stolen on campus. The students told her they would have been against the idea of security cameras but that being the victims of theft changed their view.

Blake Shapskinsky '15 motioned for the council to vote on a proposal to have the security cameras in the Ross and Proctor dining halls only, monitoring where students place their backpacks outside of the dining area. The proposal also asked for guiding principles and that the cameras be only reviewed on case by case bases. The motion failed, with six for, nine against and two abstaining.

The council is going to continue discussing the issue and a proposal to strongly encourage students to bring their personal items into the dining halls with them.

Several students including President of the Inter-House Council (IHC) Rod Abhari '15, President of Tavern Eli Jones '16, and Vice President of Tavern and of the IHC Kevin Conroy, as well as Associate Dean of the College and Director of Public Safety Lisa Burchard attended the meeting to discuss a proposal pertaining to social house walk-throughs by Public Safety officers.

Abhari presented a proposal requesting that Public Safety officers enter house spaces under three conditions: if the house is on probation, if Public Safety receives a disturbance call, or if an officer sees a disturbance while on their normal patrol.

The council heard about this issue earlier in the year. Students again voiced their concern over walk-throughs that are occurring in their houses on weekdays almost daily without any cause, in their opinions. Students were also concerned why their seemed to be a lack of inequity pertaining to walk-throughs, when the Atwater suites and other non-ridge houses seem to not have officers walking through their living spaces as often. The proposal was passed with nine for, five against and four abstaining.

Students Elect Gratch to Lead SGA

CONTINUED FROM PAGE 1

the election results, revealed that votes for the presidency were counted in three rounds, each of which saw the removal of the candidate receiving the least amount of votes. Berlowitz was removed in the first round after receiving 9.2 percent of votes, followed by Walters with 19.7 percent, and

finally Warren with 38.0 percent. Gratch held a majority in each round, respectively receiving 44.4 percent, 49.4 percent, and 62.0 percent of votes.

Gratch's platform includes opening Proctor Dining Hall from 10-11 p.m. for "10 o'clock Proc," creating a student-run bar on campus, and forming a peer counseling service.

"I am deeply committed to fostering a student government that is relevant, transparent, and approachable. It is my hope that through leading in a thoughtful and purposeful manner, I will be able to not only listen carefully to what students want to see happen at Middlebury, but also advocate effectively on their behalf," Gratch said.

Mental Health on Campus

CONTINUED FROM PAGE 1

aimed at bringing conversation and awareness to mental health issues on campus, shared her own story on struggling with depression earlier this year.

"I posted a story on Facebook when I felt like there was a complete lack of conversation about mental health issues on campus and it's something I have always felt the need to hide," said Quinn.

"I wanted to open up the dialogue and see if there was a better way to address these issues," she added.

"What's the hardest thing you've ever done?" reads the Resilience Project homepage and encourages students to share their own stories of triumph and trauma and to engage in a much-needed conversation on how we process mental health and stress as a community.

As Quinn reflects on institutional changes she would like to see in order to better support students, she points to a lack of resources and to culture.

"It's frustrating. Parton is always strapped and so is CSAC in town. There is a much higher demand than there are resources right now," says Quinn.

However, though the faculty meeting last Tuesday only looked at short-term solutions for getting through April and May, the importance of having an ongoing conversation on the community culture was emphasized.

"The meeting was an opportunity for those of us who had been considering this question to propose some changes faculty could make during the rest of the semester. It wasn't meant to be prescriptive and it wasn't meant to be all or nothing. It was like, 'Here's a menu of things you could consider,'" said Smith Abbott.

Some options the faculty considered are dropping a final assignment, making an assignment optional or opening up their classrooms for conversations about student stress.

"We sometimes forget how impactful a single conversation between a student and a faculty member can be. I think faculty know that, but we are awash in the busyness of teaching, of publishing, of committee work and to just stop collectively and say, 'Don't forget the power of a conversation,'" added Smith Abbott.

Busyness: The Trademark of this Generation

However, President of the College Ronald D. Liebowitz pointed out at the meeting that this isn't a new issue. In 2007 he convened a forum between students and faculty members about student stress to reflect on the busyness of student lives, a trademark on this generation.

"Students come to us masterful in being busy all the time. Some of that is amazing dedication to academics, which was true in high school and remains true here, but I think almost every student I know was incredibly busy in high school and probably before that...So students are experts at filling every hour and I think some students, certainly not all, feel at sea when they are not busy all the time," said Smith Abbott.

What differentiates this semester from any other spring, when finals can lure even the calmest of students into disarray, is the sentiment of loss and grief.

"The thing I have felt most acutely this spring is that when you are really good at being busy, it can be true that you are not good at making space to take in the magnitude of an event like a suicide or a tragic death or an earthquake in Nepal or astonishingly discouraging outbreak of rioting and racial tension sweeping the country. That you just don't have the space to step back and say, 'This is really affecting me.' I think the inability to make that space is a stressor as well," concluded Smith Abbott.

As the semester wraps up and the senti-

ment of sadness sits heavy on us all, the faculty, staff and students seem more engaged, willing and energized than ever to make this issue a priority.

"I think there is enough energy and conversation among all of Middlebury's constituencies, including, students, staff and faculty, that this will be an ongoing conversation about what we are seeing on campus and what we can do about it," said Jordan.

Looking to the Future

Any conversations about student mental health will likely extend into the next academic year, given that the conversation has only begun toward the end of this semester.

Because of the steps that some faculty have taken in their courses in recent weeks to mitigate stress around finals, many are contemplating what long-term pedagogical adjustments might aid in creating a healthier environment.

HANNAH QUINN '16 To some, it means reevaluating what 'rigor' means when assigning coursework.

"A fruitful conversation [to have] is our definition of rigor and our definition of academic excellence," said Tara Affolter, assistant professor of Education Studies.

"I think it's lazy thinking to say that rigor means, 'I'm going to pile on as much work as I can.' Rigor is in the craft of, 'What are you looking at? How deeply are you looking at this? How are you making connections across texts, across classes?'" she said.

Charles A. Dana Professor of Political Science Murray Dry thought that what is required of students is fair.

"I don't think the expectations are unreasonably excessive here, and my sense is that most students know how to balance a set of courses," Dry said. "I know I'm on one extreme in terms of expectations but I don't think I'm unreasonable and I think that the students who take the courses are able to do it. Students don't flunk out, and they're doing good work, and fortunately, I guess, no one's required to take my course."

Professor of Psychology Barbara Hofer stated that she did not believe courses have become more demanding. She suggested constant social connectivity as a recent development that not only takes up a student's time but also contributes to their stress, as they are "always on," with little time for reflection.

"To a person, I haven't met a faculty member who says they're assigning more work than they did ten years ago. Most people have had a fairly steady sense of what is appropriate here and what their syllabi look like, but students are reacting much more strongly [to the workload]," Hofer said.

Multiple professors in interviews with the *Campus* spoke about junior faculty sometimes feeling their syllabi are scrutinized for rigor during the tenure process.

"If senior faculty feel as if you're not serious enough, not hard enough, not difficult enough, there is a tendency to dismiss you as not a good teacher," said Laurie Essig, associate professor of Sociology and Gender, Sexuality and Feminist Studies. She sees the pressures on junior faculty from senior faculty as systematic in higher education and not unique to the College.

"I definitely know from my conversations with junior faculty that they've felt pressured to cover a great deal of material," said Senior Lecturer in Environmental Studies Rebecca Gould. Gould also emphasized that students can get more intellectual rewards out of a seemingly less voluminous workload even though the perception might be that a professor is reducing a course's rigor.

Stress is not only a product of class work — extracurricular activities, home life, financial burdens and the search for employment after graduation are common sources of anxiety

for many students at the College.

"It's clear to me that this is a tough time to think about jobs after college. You've got pressures now, you're anticipating pressures of the future, and for a number of students anticipating significant amounts of college debt," said Larry Yarbrough, Pardon Tillinghast professor of Religion and director of the Scott Center for Spiritual and Religious Life.

Improving mental health will be the responsibility of many constituencies across the College community. Pedagogical adjustments are in focus now because of the faculty meeting, but a student culture of overwork and the spectra of the indomitable "MiddKid" is perceived by many as areas where social and academic pressures overlap.

"I think the ideal MiddKid is someone who doesn't struggle academically, doesn't struggle socially...and the only sort of weakness they'll show is saying, 'Oh I have a ton of work,'" Drew Jenkins '15 said.

Julia Shumlin '17.5 expressed a similar sentiment, and believed that change would have to come from within the student body.

"I think a lot of it falls on the students and the atmosphere that we have here and the fact that we put a lot of pressure on ourselves," Shumlin said. "I do think a lot of it is on the students to create a less competitive atmosphere and to value ourselves for more than just our academic selves."

It is not only academic pressure that weighs on students. Many are heavily involved in one or more extracurricular activities that demand their time and energy. Nevertheless, Katy Svec '15 sees her involvement as valuable.

"For me [stage managing] is more rewarding because I know that's exactly what I want to do when I graduate. I really enjoy the change of pace that I get from [doing] theatre. It is simultaneously more rewarding and more stressful than any of my classes. I spend more hours in one week stage managing a show than I will for any other class for the rest of the semester," she said.

Some faculty called into question how the demands of student's extracurricular activities compete with time for class work. Dry suggested that non-academic over-involvement was a habit learned in high school.

"We have encouraged it by the weight that we as an institution give to extracurriculars in high school," Dry said. Others, like Gould, called into question their perceived importance.

"What pressures are [students] putting on themselves that they could change? I see it mostly in extracurriculars where students feel like they have to take a ton of extracurriculars because somehow that matters for their future. It often does not matter at all to employers," Gould said.

Nevertheless, Gould said that neither students nor faculty can solve the problem on their own, emphasizing that it is a community concern.

Gould is currently engaged in a new book project entitled *Spacious*. She is insistent on the need to find mental relief from the demands of modern life, while being critical of an American culture of busyness.

Many would contend that a culture of overwork is observable at the College. It is difficult to discern how much of that culture is driven by student exceptionalism and how much of it is a product of pedagogy. That culture is built on a network of expectations — those of parents, professors, coaches, peers and potential employers.

Vice President for Academic Affairs and Dean of the Faculty Andi Lloyd emphasized improving student mental health as an opportunity to pose sweeping questions to our community.

"What does it mean to live life at the pace at which we're all living life? What does it mean to not have time to reflect?" she said.

"I think the ideal MiddKid is someone who doesn't struggle academically, doesn't struggle socially..."

DREW JENKINS '15

Vandalism Raises Controversy On Campus

By Caroline Agsten
Senior Writer

As the latest addition to the wave of graffiti found across campus, more spray-painted words, stenciled images, and stickers were found on the Ross complex, Atwater Dining Hall, Bicentennial Hall, McCullough Student Center and Axinn early last week. The probing messages behind the graffiti work and the ways in which they have been expressed have received various reactions from students and faculty alike.

According to Facilities Management Supervisor Wayne Hall, instances of graffiti or vandalism have occurred every weekend this term. This latest work of graffiti embodied two recurrent themes from previous graffiti work found on campus.

"We've noticed two issues taken up with the spray-painting," said Hall. "Some of the graffiti has been in support of the Black Lives Matter movement involving the police in the whole country. The other issue is more central to Middlebury regarding security cameras."

Early in the morning of Monday April 27, students found the words "No Cameras" spray-painted on the ground in bold letters in front of Atwater Dining Hall. "Who Watches the Watchmen?" and "Cut the Cord!" were spray-painted on the walls, accompanied by a stenciled rat and free-hand drawings of security cameras.

BiHall sported similar messages regarding the surveillance of students. Hall also noted that on the morning of Tuesday April 28,

stickers were applied to the clock in front of McCullough, saying, "F*** Cameras." Touching on another recurrent message, a "Black Lives Matter" quote was reported on the walls of Axinn. These images and phrases are direct replicas from previous instances of graffiti, but applied to different buildings.

Hall said that the news of most recent round of graffiti writing reached his office by 8:30 a.m. on Monday morning, and facilities staff was out working by 10 a.m. The process to clean the walls of buildings of spray-paint is extensive, requiring multiple solvents and other tools to first remove the graffiti and then re-paint when necessary.

"Two facility guys were working all of [Monday] until four o'clock," said Hall on Tuesday. "They have also been working on it this morning, and I'm not even sure if they're done with it yet."

Reactions to the graffiti have been diverse, as students have expressed both positive and negative responses, sparking many discussions and criticisms. However, social media boasted an overwhelming denunciation of what has been called a "defacing of college property" and "blatant vandalism" as a direct attack against college community.

One anonymous post on the popular social media mobile app Yik-Yak commented, "There are opportunities to express your opinions without defacing the campus and making facilities' lives harder."

Another one offered, "The facilities staff who clean the graffiti have to use incredibly

nasty, toxic cleansers. You put the health of others in danger to make a statement that you could've made in the student forum."

Hall noted that many students witnessing the cleanup process offered support or their apologies. "Students have come up to us and have said, 'Sorry this is a waste of time,' or, 'Sorry you have to be doing this,'" he said.

However, Jackie Park '15 noted that this emphasis on the importance of community appears and dissipates seemingly when convenient for the student body.

"Where was the support when students were holding meetings with faculty and the administration, signing petitions, creating support groups, bringing in speakers and performers to 'effectively' tackle these issues [of surveillance, oppression and injustice]," said Park. "It is quite scary to hear and see over and over again that people are more angry over a wall than over people's lives."

Other students have also shown support and have agreed that the matters presented by the graffiti represent very real issues and offer opportunities for valuable discussion.

One of the themes perpetuated by the graffiti work was the topic surrounding the potential use of security cameras on campus, an issue that has been taken up by Community Council. Student Co-Chair of Community Council Ben Bogin '15 said although the original reasoning behind implementing security cameras was based on recent instances of theft, conservations broadened out to include graffiti and other vandalism.

"More broadly, I think this all came from the place of, 'How can we make sure that students feel safe here?'" said Bogin. "Some feel safer with surveillance cameras, others feel threatened."

One post on Yik Yak spoke in favor of cameras, "Before I didn't care, but because someone has been repeatedly vandalizing buildings, now I really want [Middlebury] to put cameras up."

At the Community Council forum to continue this discussion, many cited the pragmatic use of cameras to deter vandalism of this kind from repeating itself. Ultimately, however, the Community Council vote ended with six votes in favor of cameras, nine votes against, and two votes abstaining.

Hall noted that students have other options on campus to express themselves and vocalize their opinions in artistic form other than continuously spraying graffiti throughout the campus. He cited the chalkboards in McCullough or the slateboards in BiHall as alternative means.

"I think freedom of expression is great, but to do it properly is one thing, and to do it improperly in a way that hurts other people is another thing," said Hall. "We would rather be spending our time on making the campus look nice than cleaning up senseless damage."

As of now, the person or persons behind these different acts of graffiti are still anonymous, and there have been no publicized measures of preventative action to block any future graffiti.

The Campus Speaks With Outgoing President Liebowitz

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always uninvited, I've found them to be very receptive to conversation—I've never been told to leave(!). We've been fortunate to have some great SGA leaders, at least in my time as President, and I think keeping an open communication with the head of SGA is very valuable and is something worthwhile.

I would just try to stay as involved as feels natural and manage to your personality and to your strengths. Don't try to be something you're not.

MC: How to work effectively with faculty?

RL: Well, there's a natural tendency for faculty and administrators to have some tension, and healthy tension is good. But as I mentioned earlier, the perspectives of an administrator or a president and a faculty member don't always align. A president has a certain set of time horizons and considerations that differ from those of faculty. It can therefore look like a president is sacrificing the present for the future by holding the longer-term perspective, and so the challenge is articulating your position when it differs from the sense of the faculty and hope your colleagues understand your position.

It's hard for me as an individual to say what the next person should do. As I said, for good or bad, I've had a relationship with our faculty for more than three decades. A new person won't have that history. The new president is going to have a completely clean slate, which I think can be a real benefit.

Anyone coming into this job is going to have great experience in administration already and so I think they will have a good sense of how to work with faculty. However, a challenge for all new presidents is how to understand the culture of one's new institution. That's where I think the four faculty on the search committee come into play. Those faculty are going to have a stake in the new president's success and they will do the institution well by helping the new president understand and navigate through some of the idiosyncrasies of our campus.

MC: How to maintain a good relationship with the town of Middlebury?

RL: That takes a lot of work and it depends on your partner—in our case, the chair of the town's select board. Many college towns are fraught with contradictions, especially in rural America. In small, rural places the perceptions about a billion-dollar-endowed

"Laurie and I have been in communication regularly... which helps with continuity and increases the chances of a smooth transition come July 1."

RONALD D. LIEBOWITZ
PRESIDENT OF THE COLLEGE

years, and was vice president and provost for the last seven of those years. I've come to recognize, through my own experience, that the best preparation for the presidency is on-the-job-training.

MC: What are the biggest challenges facing the College as President-elect Laurie L. Patton assumes this role?

RL: The issues that all college presidents now face: the increasing cost of higher education and what that means for access; keeping a liberal arts education relevant for the students Middlebury wishes to matriculate; and managing expectations. New presidents are expected to, or hoped to be able to, come in and fix all that is perceived to be wrong at an institution. One must remember, however, there are nine major constituencies that have a stake in any one decision a college takes, and it is rare that positions on a major issue aligns with all nine. Or that all see the issues that need fixing to be the same ones. That means it takes a lot of time to pick the right issue(s) to address, and then to work with all the constituencies to arrive at a position, knowing it will be rare for all to agree on the solution.

MC: Is it overstating it to say that this a

momentous transition in the College, with both the Dean of the College and College President departing within six months of each other?

RL: It is not an overstatement in that we have a new leader and the first woman president. That is momentous. However, that these two positions are changing within six months of each other is not likely to be all that earth-shattering. This is an incredibly resilient and strong institution. We have an engaged and talented board, which has just gone through significant governance reform, a very experienced and skilled senior administration, and a remarkable group of common deans whose work with students and faculty often goes unheralded. And so while welcoming Laurie to Middlebury will be a momentous occasion, a change in two administrative positions should not be viewed as anything more than that: two positions changing within six months of each other.

MC: Although you have probably been asked this a lot, what is next for you when you depart the College in the summer?

RL: We have a long-awaited sabbatical next year and we will be in Boston. Jessica and I will be working on a project on graduate education we have been contemplating and discussing for a number of years. It will focus on Ph.D. programs today, asking two major questions: (1) how we can better bridge the apparent widening gap between the public and the academy through how our graduate students are educated; and (2) how can we better address the very different speed of demographic changes in the student body compared to those of the professoriate. That is, while the diversity of the student body has increased significantly over the past twenty years, partly as a result of demographic changes in the country and partly the result of a conscious effort on the part of institutions to create richer educational environments through a more diverse student body, the diversity of most faculties have not changed nearly as much. The result has created some previously unseen tensions or at least misunderstandings and challenges in the classroom. Part of the increased tension is due to the pedagogies that our students entering college today have experienced during their K-12 years (hybrid learning with far more technology, interactive learning, collaborative learning), which they often do not see in most liberal arts classrooms, and part is due to the cultural divide between the more rapidly changing demographics of the student body relative to their faculties.

Vt. Senator Bernie Sanders Announces Bid for Democratic Presidential Nomination

By Alessandria Schumacher

Local Editor

Last Thursday, US Senator Bernie Sanders of Vermont announced that he would run for the 2016 Democratic presidential nomination. He will be challenging former Secretary of State Hillary Clinton, who, so far, is the only other major candidate in the race. Though he has formally announced his bid, Sanders will kick off his campaign in Burlington on May 26.

"I am running for President of the United States because America needs a political revolution," wrote Sanders on his Facebook page on April 30. "We need a government which represents all of us, and not just a handful of billionaires. In this campaign, we won't have the support of the big-money interests, Wall Street or the military-industrial complex. That's why I need you to join me in an unprecedented grass-roots effort."

Sanders announced his campaign at a news conference on the Capitol lawn. In a brief speech, Sanders identified the 3 major issues he intends to address: growing economic disparity, excessive spending on political campaigns, and climate change.

The most central issue to Sanders' campaign is the growing gap in income in the U.S. and the inability for many working families to support themselves.

"We can't continue having a nation in which we have the highest rate of childhood poverty of any major nation on earth, at the same time as we're seeing a proliferation of millionaires and billionaires," Sanders said in his announcement speech.

Specific problems that concern Sanders on the topic of economic disparity are the exorbitant cost of college, the stagnation of wages, increasing wealth among the wealthy and the rising cost of healthcare.

I am running for president because America needs a political revolution. We need a government that represents all of us, and not just a handful of billionaires.

SEN. BERNIE SANDERS

"We have a Republican Party with virtually few exceptions that does not even recognize the reality of climate change, let alone that it is caused by human activity, let alone that the scientific community tells us this is the major global environmental crisis that we face," Sanders said. "And I want to see this nation lead the world in transforming our energy system away from fossil

"The second issue directly related is the fact that as a result of the disastrous supreme court decision on Citizens United [vs. Federal Election Commission], we now have a political situation where billionaires are literally able to buy elections and candidates," Sanders continued. Sanders' campaign fund pales in comparison to that of his competitor, Clinton. Sanders prefers to take donations from citizens, rather than corporations, to show that his campaign is a grassroots effort, not corporately funded.

OpenSecrets.org is a website run by the Center for Responsive Politics, a nonpartisan group that researches the effect of money on politics and makes information about it publicly available. According to OpenSecrets.org, Sanders' top 3 campaign contributors throughout his career have been the Machinists/Aerospace Workers Union, the Teamsters Union, and the United Auto Workers. In contrast, Citigroup Inc., Goldman Sachs, JPMorgan Chase & Co., and Lehman Brothers have been among the top 10 contributors to Clinton throughout her career.

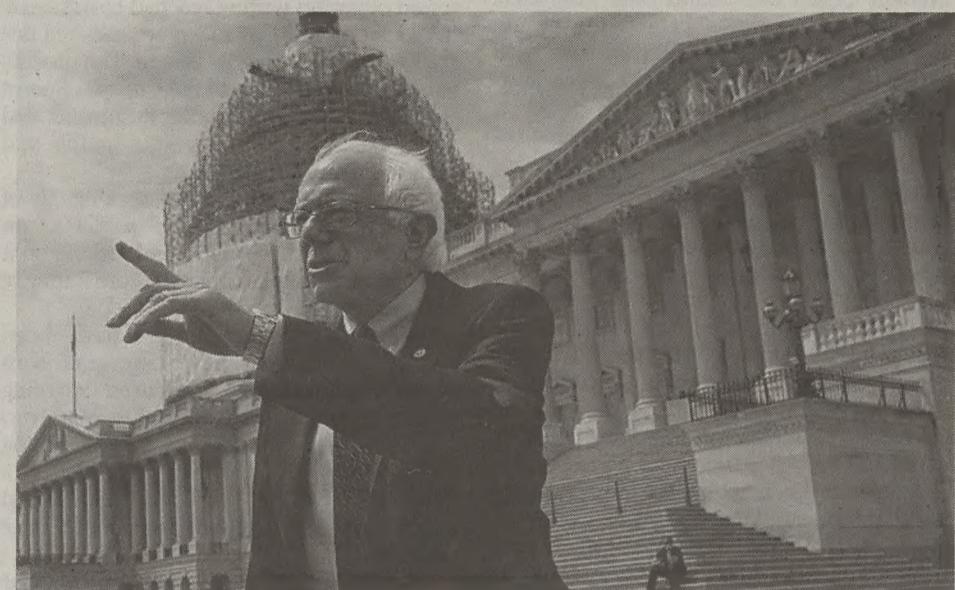
Sanders' campaign received \$1.5 million in donations within 24 hours of

announcing his bid for president. Sanders lives his ideals about keeping money out of politics. The bottom of his campaign website reads, "Paid for by Bernie 2016 (not the billionaires)."

Finally, Sanders addressed the importance of taking climate change seriously and acting accordingly.

Fried chose to open his gallery in Vergennes because of the town's intimacy and because it "feels auspicious." He hopes that the gallery will inspire others to make and share art, contribute to the art community of Vergennes and "play a role in initiating a gentle, kind and intelligent revolution in the world, auguring an era of peace, prosperity and loving kindness."

"I feel a need to make life meaningful, and creativity offers a means to this end. Art enables me to be more fully present in the world," Fried wrote in an email.



COURTESY VPR

Sen. Bernie Sanders (I-VT) delivers a speech at a press conference on April 30 outside the Capitol announcing his plans to run for the Democratic nomination.

fuel, to energy efficiency and sustainable energy."

Coming from Vermont, Sanders is well-poised to make this claim, as Vermont has actively tried to increase green energy use and reduce fossil fuel consumption.

In the realm of foreign policy, Sanders has emphasized that he opposed the war in Iraq, something that Clinton supported. Sanders supports President Obama's use of sanctions against Russia regarding Ukraine. However, Sanders opposes Obama's view on the Trans-Pacific Partnership (TPP). Sanders opposes TPP because of its negative effect on jobs of American people and favoritism toward corporations.

Sanders is also a strong supporter of gay marriage.

"It's time for the Supreme Court to catch up to the American people and legalize gay marriage," Sanders said in a press release. In 2000, he supported the legalization of civil unions in Vermont and in 2009 he supported the legalization of gay marriage in Vermont.

Sanders began his political career in Vermont in 1971. During the 1970s, Sanders ran under the anti-Vietnam Liberty Union Party, a non-violent socialist party in Vermont that still sends candidates to several elections statewide.

Sanders won no offices with this party. After this point, he proceeded to run as an Independent until now when he has entered the race for Democratic nomination.

From 1981 through 1989, Sanders was mayor of Burlington. From 1991 to 2007, Sanders served as a US Representative from Vermont as an Independent. He is now on his second term as junior senator from Vermont. With 24 years of experience in the House and Senate combined, Sanders is the longest serving independent in Congress.

Sanders engaged in various jobs before his career in politics. Upon graduating from James Madison High School in Brooklyn in 1959, Sanders attended Brooklyn College, but then transferred to University of Chicago. During college, Sanders was active in the Civil Rights movement and graduated in 1964. After graduation, Sanders lived on an Israeli kibbutz, then moved to Vermont. In Vermont, before getting into politics, Sanders worked various jobs such as carpenter, film-maker and writer.

Because of his small campaign budget, lack of experience in foreign affairs, and populist, (sometimes considered socialist) persuasion, many believe he stands no chance against Clinton, a more moderate, high profile and amply funded candidate.

Peter Fried Art Gallery Opens in Vergennes

By Olivia Heffernan

Staff Writer

As of this Friday, in addition to delicious pastries, a visit to the town of Vergennes can include a perusal of the town's newest art gallery. The Peter Fried Art Gallery and Studio, located at 245 Main Street adjacent to Vergennes Laundry, will hold its grand opening on May 8 from 6-10 pm.

Originally from Prague, Peter Fried received his Bachelor of Fine Arts from the Slade School of Fine Art, University College in London in 1984. Fried lived in London until moving to Vermont in 1995 to study Buddhism at Karme Choling, a Buddhist meditation center in the Northeast Kingdom. Fried's work has been showcased in exhibits in London and Paris, and throughout Vermont as well.

His artwork includes landscapes, minimalist abstracts and allegorical studies, all of which are exhibited at the gallery in Vergennes. In his art Fried was influenced by the way the Roman-

tics, Realists and Post-Impressionists depicted nature with "simplicity, reverence and clarity." He seeks to emulate this representation of nature in his landscape paintings. Inspired by Agnes Martin, in his minimalist abstracts Fried finds a point of balance between chaos and order. Lastly, the allegorical studies are Fried's attempt to "give voice to the unconscious through a pictorial stream of consciousness."

Fried chose to open his gallery in Vergennes because of the town's intimacy and because it "feels auspicious." He hopes that the gallery will inspire others to make and share art, contribute to the art community of Vergennes and "play a role in initiating a gentle, kind and intelligent revolution in the world, auguring an era of peace, prosperity and loving kindness."

"I feel a need to make life meaningful, and creativity offers a means to this end. Art enables me to be more fully present in the world," Fried wrote in an email.



COURTESY PETER FRIED

The Peter Fried Art Gallery and Studio is located at 245 Main Street adjacent to Vergennes Laundry. It will hold its grand opening on May 8, from 6-10 p.m.

Spamalot Plays in Middlebury

By Jason Zhang
Contributing Writer

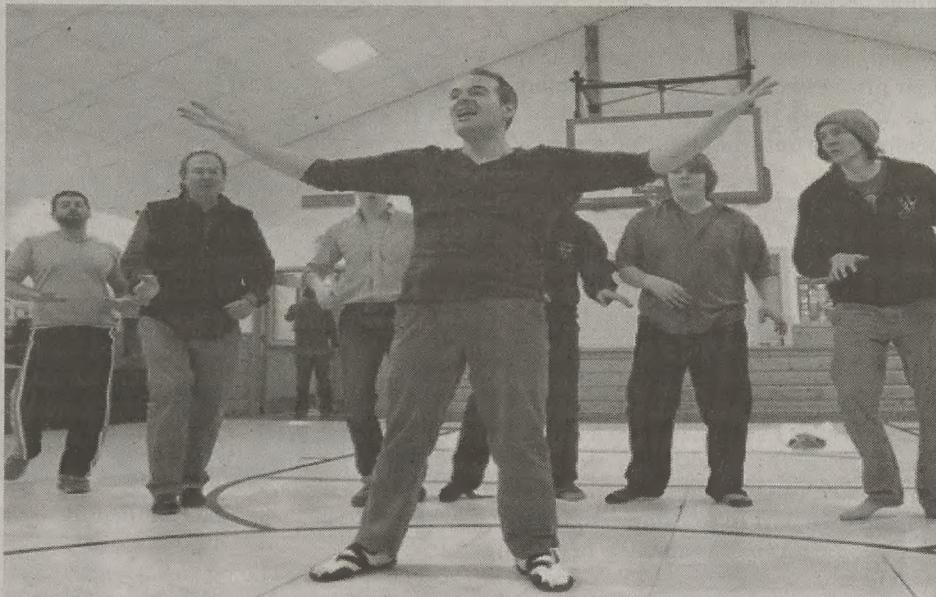
On Sunday, May 3, the Community Theater's version of Spamalot came to a close. The show had been running since April 23 at 8 p.m. on Thursdays through Saturdays, and 2pm on Sundays.

Spamalot is a musical comedy adapted from the 1975 film *Monty Python and the Holy Grail*. The title itself, as explained by one of the musical's creators Eric Idle, comes from a line in the movie, "We eat ham, and jam and Spam a lot." The name, like its content, suggests the playfulness of the theater show. The show is less about the Arthurian Legend than an irreverent parody of it, as King Arthur travels his country with his only servant Patsy, who bangs two coconut shells to make the sound of a horse's hooves as the King "rides" an imaginary horse before him.

Despite the monstrous commitment required for the show, many community theater enthusiasts, students and even a professional wrestler, who is the actor of King Arthur, gathered in the Town Hall Theater and work wholeheartedly to make this major production happen. Spamalot is arguably the biggest production the Middlebury Community Players have ever done. Over 110 different costumes were made for the show and 300 individual pieces were made for the show to happen. That single component of the production speaks a lot about the efforts of the production team and the quality of the show. The rich variety made the show a visual feast.

Timothy Fraser '16, who played Sir Robin, one of the six major roles in the musical comedy, explains the reason he got involved with the show.

"It was the second week of J-term. I got an email from Brainerd Commons, it was their regular weekly email about opportunities, and it included Spamalot auditions for the Community Theater.



COURTESY ADDISON INDEPENDENT
Community Theater members rehearsing "Spamalot," a Middlebury Community Players' production, in the Weybridge Elementary School gymnasium.

Spamalot is one of my favorite musicals. I went down to auditions, and it turned out that singing in the College Choir with Jeff Whitner, doing the Swing Dance Club on campus give me a little bit experience with singing and dancing. And things work out," Fraser said.

After joining the crew, Fraser began to commit time and hard work to this major production along with 30 strong cast members and production members. He started practicing and rehearsing from late January to last Sunday, when the show drops the curtain. He talked about the challenges he faced after he fit this exciting yet demanding project into his schedule.

Fraser said he was, "going to 6-hour rehearsals from two weeks before the show opens and then I came back home to write my papers till late in the morning."

Ultimately however, Fraser found his experience very rewarding.

"But it is really worthwhile" Fraser

said. "I had a wonderful time. I would definitely encourage Middlebury students to get involved in a theater production outside of the College because it introduces me a whole host of new people, 30 people now who thinks of each other as really knowing each other well, people in their 40s, in their 50s and in their 30s and teenagers."

Fraser was not the only Middlebury student who participated in the show. Ashley Fink '18 also acted in the show as a Laker Girl and singer.

What's more extraordinary about this quality production is that every member of the cast and crew essentially volunteered to join the show. "Nobody gets paid." The Director of Spamalot and the President of the Middlebury Community Players Dora Greven said, "It must be the love for the theater."

Agreeing that the commitment from the cast and crew must be simply for the love of the theater, Greven said emphatically, "Yes, it must be."

LOCAL LOWDOWN 07

The Campus Newspaper Party

Are you waiting all week long for Thursday morning to crack open a fresh copy of the Campus with your decaf coffee and raisins? Do you live from headline to headline? Are you the first anonymous commenter on every online news story? If you are, congratulations. But even if you're not any of these things and you still happen to appreciate Middlebury's fine tradition of student journalism, come to the 1st annual Campus newspaper party! E-mail cpgrant@middlebury.edu to RSVP and for event details.

MAY 8, 10:30 PM

Ferrisburgh Amphibian Presentation

Does your mom like snakes? Do you? Commission hosts expert Jim Andrews will present "Snakes, Turtles and Salamanders: Selected Amphibians and Reptiles of the Ferrisburgh Area" in the Community Center/ Town Offices off of Route 7. Learn about these strange creatures and how you can protect them! All are welcome, including mothers. Bryce Parsons '15 will lead a "Vertebrate Appreciation" meditation session in the Crest room after the event.

MAY 13, 6:30 PM-8:00 PM

Middlebury "Ask a Gardener"

Do you have questions (about gardens or life) that you would like to ask a real gardener? Now you can! Master gardeners – including Middlebury's farmer-in-residence John Louie '15 – will be outside the Middlebury Natural Food Co-op to answer your questions, provide information and free handouts and more.

MAY 12, 10:30AM - 12:30PM

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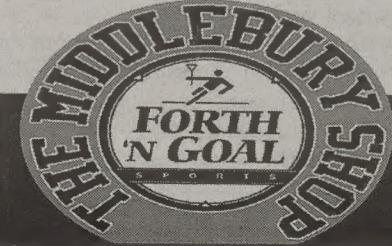
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The Dream Bus: Local Roots, Big Impact

By Annie Grayer
Local Editor

In the coming weeks, the parking lot of Cornwall Elementary School will change dramatically. The vacant school bus currently parked at the school will transform from a typical school bus to a Dream Bus that grew out of the imagination of Lena Jacobs '17.5.

Having received grant money from MiddChallenge and the Future Project, the Dream Bus, which will be constructed as a mobile classroom, will stop in 12 cities at various high schools and community centers across the country this summer.

As Jacobs describes it, the Dream Bus is "a collaborative space for people to pursue projects of any type."

Jacobs' idea for the Dream Bus sparked from her previous involvement with the Future Project, which is a national campaign focused on promoting entrepreneurial skills in young people. The Future Project trains dream directors, who embody the organization's mission, to partner with various high schools, and



LENA JACOBS

Lena Jacobs '17.5, Brandon Gell '16, and Morgan Raith '16.5 begin construction.

implement a specific curriculum that fosters creativity and unconventional learning.

Participating in Future Project One, in which she proposed her idea to various business executives and dream directors, Jacobs describes her experience as transformative.

"I all of a sudden realized that there were people that were older than me... that could help me. And I ran home that day because I was so excited about what the potential for why my school year could look like...and the idea that realizing a dream, and that anything is possible was so real in my mind that I literally couldn't sit still," Jacobs said.

After that unforgettable encounter, Jacobs became further drawn to the Future Project and the impact it has on the schools it gets involved with. She specifically became focused on how she could give someone the opportunity to experience what had had such a positive impact on her.

Jacobs began to think about accessibility. The Future Project currently exists in 7 cities. By creating the Dream Bus, Jacobs is able to deliver the mission of the Future Project to more cities and therefore impact more students. With 4-6 rotating dream directors, 1 national dream director, and various community members on board, the Dream Bus is well-equipped to make an impact.

The process behind the Dream Bus is based off of the curriculum of the Future Project, and will go as follows. The bus

will arrive at a given school or community center parking lot where students will be waiting to get on.

First, students will be asked what their process is, and then will workshop their idea with the dream directors on the bus to figure out what their next step will be.

Next, dream directors will redirect each student to community members on the bus, who are people that the Future Project has on the ground that can expose students to specific networks in their community.

Then, the student will continue to further develop his/her idea, until it is solidified and ready to be pitched to a camera. These videos will be posted on dream.org. Finally, the student will walk off the bus and take part in the knowledge party, which is meant to celebrate the beginnings of an idea.

In addition to Jacobs, the Dream Bus team is comprised of architecture studies majors Brandon Gell '16, Morgan Raith '16.5, and Josh Epsy '17.

As the architecture advisors of the project, Gell, Raith, and Epsy spend a lot of time thinking about how the mission and function of the Dream Bus can be complimented and bolstered by the design and layout of the bus.

"As architectural studies majors at Middlebury," Raith said, "we are often asked to consider all of the psychological, environmental, and specific implications of what you do when you implement an intervention into a space...so having that mindset, and that ability to think of people in that space in that way- of how will people interact with space- is sort of where we come in."

Gell continues by saying, "we want the design of the bus to reflect the process in which students are moving their ideas forward. So a very important part of the bus will be a space in which students can talk to each other, and also talk to dream directors. So there will need to be a pretty large table that is versatile. And then moving off of that, there will be a couple of work stations. Also, there will be a large portion of the bus will be designated to sitting space. Like a couch, or a hangout spot because that's where most amazing ideas come to fruition. And then we will have another spot where once a student is done developing their idea, can go to pitch their idea to a camera."

For Epsy, he sees his role as an architectural advisor as in charge of creating "the vessel through which we show kids that their ideas and their ambitions have real merit.

When asked about whether this process allocates enough time for students to create an idea, Jacobs responded confidently, by saying, "I do just because I was given split second moments, and that was all I needed. If you're with the right people, at the right space, at the right time, and everything around you just feels like the right energy, it's totally possible. It's happened to me, it's happened to my friends, and I've seen it happen to other kids I've been speaking with too."

Epsy further accounts for what may off as far-fetched in the eyes of skeptics.

"I know that this all sounds a little bit idealistic, and I think it is in some ways, and that's beautiful, that's the wonder of this project, but these kids are amazing. And they do amazing projects, and they really execute...so it is a big dream, yes, but it is becoming a reality. And that is why I am so excited about this project."

The team also reflected on how the process of making the bus into a creative space has stimulated creativity within them.

On the innovativeness and self-empowerment the bus is meant to motivate, Epsy summarizes, "a lot of this bus is about allowing students to realize that their dreams matter, their ambitions matter, and that these are concrete ways that they can start to follow those passions."

Gell then reveals how this process has directly impacted him.

"The dream bus," Gell explains, "is doing exactly what it's doing to these



LENA JACOBS Lena Jacobs '17.5 stands on the future Dream Bus parked near Cornwall Elementary.

students to me. The bus for us, along for those getting on it, is about applying your education rather than just brushing it on."

Raith agreed and further stated that "having the opportunity to envision [the bus], and sketch [it] up, knowing that it's actually happening is really empowering."

Jacobs further articulates how her idea of thinking outside the box is exactly what she wants to inspire in the students that walk on the bus.

"So that idea of reimagining places that are dark and dreary for students, whether that's your school or a school bus, or a certain aspect of your life" Jacobs explains, "is just really inspiring to students, and I hope that we can show a lot of students across the country what that looks like."

Raith continues with the notion that much of this project is taught by example.

"I think just the presence of a student-run, organized developed, executed project like this bus is kind of a model for inspiration," Raith said. "Showing these kids that change happens from the ground up, not top-down. We have the power as young people to create a shift. We can be the change that we want to see."

Gell agreed with this sentiment when saying that when each kid who steps on the bus will think "if I put my mind to something I can do it. Just like these kids put their minds to something and built this bus. It's entirely supposed to be inspirational. You know maybe this idea is a miss, but the other one is going to be a hit."

Just as the bus exudes creativity from all avenues, it also promotes community at various scales and within different spheres.

For the students who the bus is meant for, the community directors present students with local networks and opportunities that can be utilized long after the Dream Bus has left.

As Jacobs explains that after the bus leaves, "the people that stay are [the students], and all of the community directors that [they] know can help [them]. So we are sourcing these people locally...we are allowing students to connect with people, and say, 'it's now your job to continue these connections."

Raith adds, "I think it's going to do a lot to open kids' eyes to help them realize that their resources are wider than just the classrooms that they walk into the morning. By showing kids that by reaching out to the community members close to you, by people around you who inherently care about the posts they are in, and will therefore care about you, is going to be far more successful that you maybe get frustrated with."

At a national level, the team hopes to mark trends and create a broader network of entrepreneurs.

"Our hope is," according to Raith, "that we are going to be able to match interests across certain regions. And start creating a platform for private investors, companies, to sort of look at these young entrepreneurs and see what they are up to, and latch onto these creative minds, and give them an outlet for what they are thinking about."

Further, the video component to the bus, where anyone can log on and watch

what the students on the bus are creating, will also help inspire students nationwide.

Epsy explains that the video project tells students, "you matter. Your ideas are important, and your ideas are realistic. We can make this happen. And you have peers doing similar things. So if they can see all of these cool projects popping up all over the nation, in this wave of creativity, that's a really powerful experience."

Community has also been important for the Dream Bus team itself as they get their project under way.

For starters, Cornwall Elementary School was the only place to agree to allow the team to park their bus while it is being renovated.

Jacobs comments that Abi Sessions, the principal of Cornwall "was incredibly supportive of the idea and has been really helpful thus far."

In return for the support that Sessions has offered, the team plans to host their first event with Cornwall elementary school students.

In addition, Benjamin Vessa, owner of the Right Fix since its founding in 2009, has helped the team solve mechanical problems as they have come up along the way.

"It's good to help out the local community," Vessa began "and it's good for kids to learn. It's a great opportunity to help teach."

Employers at Sherwin-Williams also have donated paint supplies, and offered their time to help the Dream Bus team with the construction process.

Matt Parker, a sales representative at Sherwin-Williams, explains his commitment to the project.

"I feel very strongly that this is a project worth being involved in, and I really appreciate being given the opportunity to help Lena and the rest of the team."

Therefore, just as community leaders on the Dream Bus will be instrumental to students in forming local connections, so has the local Vermont community been vitally important to helping the Dream Bus team realize their goal, and get their idea off the ground.

As Epsy phrases it, "we've already had tremendous support from a few companies doing donations and sponsorships and giving of themselves to help this project go through. That's huge because they understand the merit of this project, and they understand that they can be a part of something that is much bigger than a school bus. It is a chain reaction that is going across this country. And so we are so appreciative of their support, and are very encouraged by the support from the community we are getting so far.... part of this project is about building a coalition to do this project."

With renovations hopefully done by June 20, and the tour set to leave by June 22, the Dream Bus inspires all who come into contact with it.

Further, it is clear that the Dream Bus is not only for local communities, but also a product of our own.

As Epsy phrases it, "don't wait to jump in when the bandwagon is built. Help us build this bandwagon."

OPINIONS

The Middlebury Campus

Taking a Moment to Reflect

As the school year comes to a close, the *Campus* would like to reflect on this passing of time. We saw a long foliage-filled fall, a perhaps longer bone-chilling winter and now enter the days of spring, soon to be summer. While the sun has re-emerged and an excitement for the end of school builds, a conversation also rises. That conversation is the long-awaited one on mental health.

Many of us on the editorial board cannot remember a discussion in which the student body seemed more engaged than the one we

EDITORIAL

The editorial represents the official opinion of the editorial board of *The Middlebury Campus*.

are currently having on stress and emotional well-being. Additionally, the faculty are even more concerned than usual; their emergency meeting last week saw remarkable attendance from almost all members of the academic staff. At the meeting, faculty expressed a desire to come up with a solution to alleviate the College's exigent problem with stress.

Since the meeting, many professors have spoken with their classes about stress due to the academic workload. There has been a range of conversations between faculty and students; some professors have simply gauged how stressed their students are and discussed ways to cope with that stress while others went so far as to cancel final exams or make the tests optional. As a student-run newspaper, we would like to express to our professors how comforting their acknowledgement of Middlebury's academic rigor is. It helps us students feel like professors are on our side, a sentiment a liberal arts institution should surely embody.

While we therefore commend the faculty for their attention and dedication to minimizing stress, we at the *Campus* impel administrators to continue to consider possible long-term solutions. The faculty's discussion at their emergency meeting, as well as the conversations students and teachers are continuing to have as a result, should not just take place when tragedy is in the air or final exams are on the table.

The *Campus* strongly recommends that Middlebury's faculty hold an annual discussion on the current status of the College's

mental health. Although our editorial board acknowledges that mental health problems are not solely attributable to academic stress, we urge our professors to keep in mind that school is a large part of our lives as students, and the choice to be more sympathetic in the academic sphere greatly affects us.

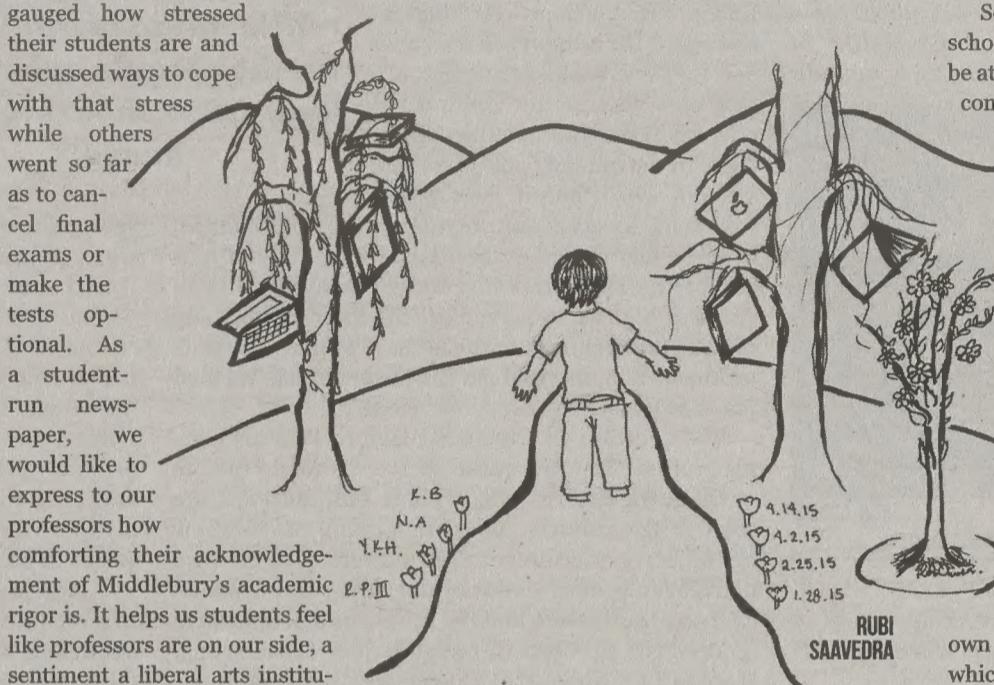
Such sympathy could include more leniency on extensions or avoiding excessive assignment of homework; it could mean taking the last five minutes of class to decompress and walk outside with students; or perhaps it merely entails an

set the College on the right path with her peer counseling service plan, for mental suffering should not be a taboo subject. In a community like Middlebury, we should feel like we can talk to a neighbor or friend if we are not doing well. Furthermore, that neighbor or friend should be able to easily refer us to College counseling services, or we should be able to refer ourselves. Sometimes the hardest thing to do is to take the step to ask for help. As such, help should be readily available, not inaccessible due to bureaucratic hurdles such as long wait times and unreturned phone calls.

So, where are we as a college now that the school year is coming to a close? We seem to be at a point where the mental health of our community is on everyone's mind, but not enough action has been taken. We are eager to see the implementation of SGA President-elect Gratch's plan to address these problems and we look to the faculty and incoming College President Laurie Patton to join her on the issues.

Just to plant a few ideas on the topic of stress in the heads of those with the power to implement them — some of our peer institutions, like Swarthmore, offer the first semester of college as pass/fail to first-year students. Additionally, we could take into account the recommendations of our own "Sophomore Experience Committees," which have identified programs and policies to aid Middlebury students experiencing the "sophomore slump" in their second year of college.

Because right now, the entire College faces a slump. A mood of mourning for Nathan Alexander, Robert Prasch, Young Hie Kim and Kelly Boe has mixed with stress and other mental woes to pervade campus. Although the change of seasons has put many in better spirits, we need to make changes to the way our faculty, staff and student body cooperate so as to produce long-lasting, positive mental health.



Stories and the People Who Write Them

I'm not quite sure what compelled me to sign up to write for the Features section

beneath the surface-level, Monday-to-Sunday events.

The examples are too numerous to name. For my first article, I interviewed a professor in the Philosophy department. I had never taken a Philosophy course—I don't think I had even set foot in Twilight Hall until the day of the interview—but the article made me go out of my way to speak to someone new. In the Behind the Vest series last fall, I got to know the men and women who keep Middlebury running—whether they are coordinating grounds and maintenance or making sure the dorms have heat in the middle of winter. This year, I was able to interview our incoming and outgoing College Presidents to discuss where the College has been and to glimpse where it may be headed.

Having written my fair share of articles and overseen quite a few more from my perch this year, my perspective on what it means to be a journalist/editor on a small college campus has changed. In the beginning, the goal for me as a writer and editor was to improve the newspaper in the most basic sense. 'Are there ways I can write more effectively and explore new topics?' I asked myself—ways to tell more so that our stories impact more people?

Now, I see the newspaper's impact as far more broad given our audience and location. Certainly, the work of bringing news, features, opinions, reviews and sports coverage to the student body is the main priority. But there was a personal appeal to working for the paper, too. With every story I wrote, I was able to encounter a new side of campus. I could then bring my experience to the wider student body in the form of an article. Each article assignment revealed to me how much is happening on this campus once you look

Carr Hall before learning about the exciting plans for the space next year as a new Intercultural Center; I could only have guessed how the students of the 1960s were able to create an Honor Code; and before working on an article on next year's comprehensive fee, the tuition increase cap known as "CPI+1" sounded more like a computer programming language than anything else. One of the most rewarding parts of my time on the newspaper has been the opportunity to transform my dearth of information or understanding into an effective piece of journalism that can help others learn, too.

It's possible that hours of copy-editing in Hepburn basement have skewed my perspective to make me completely off-base on this. In any event, silo-combatting or not, I have huge respect for the editors and writers who staff our team. It takes an unbelievable amount of time for even the shortest article to come to fruition, not to mention the layout and editing that goes into every edition of the paper. Despite the work required of them, I think many of my writer and editor colleagues would echo what I have written above. Once you have been bitten by the bug of wanting to get to the bottom of a story (even stories taking place on a seemingly sleepy college campus like ours), you don't want to stop.

All this is to say that the last issue of the year is bittersweet. Although I am graduating, this newspaper doesn't need me at the helm to keep doing what it has always done: telling it like it is and serving our readers in the College community to the best of our ability as journalists and as fellow students. There are many more stories to come. Stay tuned.

The Middlebury Campus

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NOTES FROM THE DESK

Joe Flaherty '15 is the Editor-in-Chief from Neenah, Wis.

was because I knew I wanted to improve as a writer and thought the newspaper was the best way to do it. No matter how it began, it's hard to believe that scrawling my name on a notepad led to three-and-a-half years on the *Campus* team and a year as Editor-in-Chief.

Having written my fair share of articles and overseen quite a few more from my perch this year, my perspective on what it means to be a journalist/editor on a small college campus has changed. In the beginning, the goal for me as a writer and editor was to improve the newspaper in the most basic sense. 'Are there ways I can write more effectively and explore new topics?' I asked myself—ways to tell more so that our stories impact more people?

Now, I see the newspaper's impact as far more broad given our audience and location. Certainly, the work of bringing news, features, opinions, reviews and sports coverage to the student body is the main priority. But there was a personal appeal to working for the paper, too. With every story I wrote, I was able to encounter a new side of campus. I could then bring my experience to the wider student body in the form of an article. Each article assignment revealed to me how much is happening on this campus once you look

beneath the surface-level, Monday-to-Sunday events. The examples are too numerous to name. For my first article, I interviewed a professor in the Philosophy department. I had never taken a Philosophy course—I don't think I had even set foot in Twilight Hall until the day of the interview—but the article made me go out of my way to speak to someone new. In the Behind the Vest series last fall, I got to know the men and women who keep Middlebury running—whether they are coordinating grounds and maintenance or making sure the dorms have heat in the middle of winter. This year, I was able to interview our incoming and outgoing College Presidents to discuss where the College has been and to glimpse where it may be headed.

It's easy to fall into a routine at a small, rural college. There is a flurry of activity in the first year where you meet new people at every turn and jump into a variety of new courses and student organizations. However, after a while, things settle down. One seems to be around the same people: a close group of friends, perhaps a group with similar academic interests in a major, or a sports team or extracurricular activity. The conversations can sometimes (though not always) revolve around the same set of people or experiences.

I think reading and contributing to these pages can counteract this "silo" effect. It certainly has for me. I don't play a sport at the College, but working on the upcoming edition of the *Middlebury Sports Magazine*, which explores various facets of varsity athletics at Middlebury, was eye-opening. Additionally, I had never thought about the potential for

Baltimore: A Love Story

Preface: I love my city. But in trying to unpack the events that have unfolded over the past two weeks, I have at times been guilty of focusing on symptoms more than chronic problems. I have been guilty of chastising rioters, while those who are culpable of much more

READER OP-ED

Jackson Adams '17 is from Towson, Md. **Zach Adams** is from Towson, Md.

heinous crimes elude reprimand. Five hundred miles away, I am physically removed from the city I call my own, but the disconnect runs so much deeper. The following is an attempt to explain the reaction of thousands of Baltimoreans in the wake Freddie Gray's death at the hands of police. A short article cannot cover every aspect of an exceedingly complex issue, but I hope this proves illustrative for the Middlebury community. I would like to thank my brother Zach for contributing heavily to



ZACH ADAMS

Protestors gathered peacefully in Baltimore.

this article. Were it not for his frank appraisal of my attitude, I might still be stuck in a trap of self-aggrandizing victim shaming.

Baltimore has a magic about it. To some it is "Smalltimore," because the community can feel so tight-knit that it's easy to forget it's not a small town, but rather a city of 620,000. From the glitzy high rises of the inner harbor and harbor east, to the quirky gastropubs and tattoo parlors of Canton and Hamden, it's easy to see why Baltimore gets the nickname "Charm City."

But there is another Baltimore. The one called "Mabtown." The Perkins Homes, Sandtown and Cherry Hill. A city where blighted neighborhoods hold tens of thousands of abandoned homes, where the future is bleak and the residents are almost exclusively black. A place where people have learned to internalize the crushing shame of poverty and acclimate to their demor-

alizing abandonment by the other half of the city.

Trite mass media overtures focusing on the rioting, looting and disorder that befell Baltimore portrayed protesters and rioters as ignorant. Many people asked why anyone would turn on their own community. But major news outlets, and a large portion of America, have missed the point entirely.

The question we should ask is not "why are people rioting?" – the answer to that is obvious: desperation, marginalization and hopelessness. The history of race relations in Baltimore is more grotesque than an Edgar Allan Poe story. The housing situation is a travesty, the public health system is a wreck and the police force echoes the blatant disregard for human life which we see in New York, Ferguson, Miami and other cities around the country. Then there is the deplorably underfunded public school system, which barely manages to rush half the class out the door with a diploma. All of these factors are exacerbated by the flow of jobs out of the city – causing local unemployment to climb as high as 20 percent. (This could be partially offset by an upgrade to the archaic public transportation system, but instead the governor has slashed plans to expand transport services.)

The question we should ask is not, "Why are people rioting?" – the question is – "how do people restrain themselves? Poor black Baltimoreans are treated like animals. No human being can swallow his or her pride forever. The powers-that-be have no right to condescend, nor does the rest of America, from the outside looking in. We as a people have ignored the problem of racial divides for too long. If we fail to bridge that chasm, we cannot fault the oppressed when they throw stones across the gap.

Too often we label black dissidents as "thugs." But it's time for some self-reflection. "Thug" is just a way to euphemize and dehumanize Black America so that "Charm City" does not have to admit to wrong-

doing. As Baltimore City Councilman Carl Stokes said, alongside Seattle Seahawks Cornerback Richard Sherman, "thug" is the new "n***r." We label black men "thugs" and the weight they must bear is a life of perfection simply to

break the expectation that they are criminals.

"Must be pretty cool to be white and just represent yourself and not your entire race," said Kumail Nanjiani, the actor from HBO's Silicon Valley

on Twitter. When you see a white criminal, they are just a criminal, but when you see a black criminal, they are a criminal and they are black, so we go on reinforcing the stereotypes we have already created. When we call people "thugs," we are condemning their image to criminality. When the police chased Freddie Gray in West Baltimore, they were chasing another "thug" to lock up and remove from the streets. Skin color was the only probable cause they needed.

On the first and only night of riots, Governor Larry Hogan and Mayor Stephanie Rawlings-Blake called in the National Guard, maximized police presence across the city, instituted a mandatory curfew and declared a formal state of emergency. But Baltimore has been in a tacit state of emergency for

years. The only difference this time is that black and white police cruisers were flanked by tan National Guard Humvees.

The city must cease using force as a means of "control." The military-prison-industrial complex is bleeding Baltimore like a stab wound and Governor Hogan's misguided war on heroin is doomed to failure. Social inequity, racial injustice and police brutality are catastrophic multi-faceted problems, and they will require decades of work, but in the myopic view of our government, "crime" is much easier to fix.

America needs to wake up. Baltimore did not riot in a vacuum. The officers involved in Freddie Gray's death will stand trial for an array of charges from false imprisonment and negligent conduct to manslaughter and murder, and the race conversation has been renewed, but we cannot let the momentum wane. We must open our eyes and ears, see what is really going on and listen to the people who have long been shouting to be heard.

My brother and I believe in our city, and we support those who have taken to the streets. The events of the past two weeks have not destroyed the community; they have brought it together to fight for the common causes of truth, justice and equality. It is our hope that the national conversation continues to shift away from "Why are people rioting?" to "What's the next step?" These communities need more than cathartic justice against a few oppressors. We have too long scorned our own, but now it's time to give them back their pride.

A Final Call for Political Debate

Erin: I sought to validate my political opinions when I started writing this column. Now that it has come to a close, I can say this – I am definitely a Democrat, but no more of one than

when my debating with Phil began. What do I mean by this?

I mean that researching and arguing the liberal stance on the issues that we discussed – the environment, feminism, campaign finance, et cetera – planted my feet on the liberal side of the political spectrum, but it did not lock me in place. Debating with Phil, a self-proclaimed "establishment Republican," made me defend my views and therefore hold those views more strongly, but in the process, I discovered that I didn't always like the platform of either political party. Often times, I saw room for compromise where today's polarized politicians do

not, which triggered dissatisfaction with the entire American political agenda. Thus, I don't feel attached to my place on that spectrum ranging from liberal to conservative.

Furthermore, I think that this outlook is ideal. I hope that anyone who reads this column (and all Americans for that matter) will have a similar takeaway. We will never all share the same opinion on any political issue and thus there is never one right opinion; as such, being adaptable and willing to compromise is the best stance individuals can take because it is the one that will get the most done in the United States.

On that note of cooperation, I would like to thank Phil for debating with me

"We will never all share the same opinion on any political issue and thus ... being adaptable and willing to compromise is the best stance."

in the Swing Vote column this year. It was a learning experience, and hopefully a teaching experience for those who followed

Phil: Across the country, top colleges and universities are becoming increasingly unsafe. They are becoming unsafe, ironically enough because of recent efforts to create "safe spaces." The reality is that the new ultra-liberal (for lack of a better term) crusade to make colleges "safer" is on par with the Orwellian concept of "group-think" and is an active threat to liberal education and democracy.

The concept of "safe" or "unsafe" that I am referring to has nothing to do with physical danger. I am referring to a rapidly advancing trend in which ideas that are contrary to one's own deeply held beliefs and values can actually cause perceived psychological harm and therefore make one feel "unsafe." For those who would like a better definition, read the New York Times Op-Ed: "In College and Hiding from Scary Ideas." The bottom line is that while some may feel uncomfortable with certain ideas or viewpoints, the crusade for a "safe space" is often

used as an excuse to censor speech and debate – often cutting it off entirely.

The very essence of a liberal arts education is the exposure to a broad base of ideas and viewpoints that may

"The very essence of a liberal arts education is the exposure to a broad base of ideas and viewpoints that may often be contrary to your own. Moreover, if minority viewpoints are increasingly marginalized in our society – starting on college campuses

– then willingly we are submitting our society to the tyranny of the majority. I can only hope that in writing this column Erin and I have contributed to the open competition of ideas. This point-counterpoint column is just one small step in a larger movement to combat the marginalization of minority viewpoints on campus and in our society. If collectively we fail to respect minority viewpoints, and in doing so effectively censor speech on college campuses, we may very well develop a democracy-in-name-only, or something much worse. Thank you for reading Swing Vote this year. God bless America.

On Achievement

If you visit the "About" page on Middlebury's website, you will find that "[Middlebury graduates] should be independent thinkers, committed to service, with the courage to follow their convictions and to accept responsibility for their actions."

Tangentially, (or conversely?), if you visit the first page of the "Admissions" section on Middlebury's website, you will learn that Midd describes itself as "highly selective ... Most students rank in the top 10 percent of their high school classes."

If you ended up at Middlebury, you probably self-identify, to at least some extent, as an academic achiever. Commandably, the ways in which Middlebury students define "academic achievement" vary in depth and breadth. Cultivating diversity of thought is one of the most valuable pursuits of liberal arts colleges. Middlebury students and their talents are undeniably extraordinary. But I think the ways in which the message of "extraordinary" is reinforced ought to cause us to pause.

In his essay entitled "The Disadvantages of an Elite Education," William Deresiewicz, reflecting upon a combined two dozen years at Columbia and Yale, writes: "The last thing an elite education will teach you is its own inadequacy ... Elite colleges relentlessly encourage their students to flatter themselves for being there, and for what being there can do for them ... We were 'the best and the brightest,' as these places love to say, and everyone else was, well, something else: less good, less bright ..."

So much of the Middlebury experience revolves around an achievement-oriented narrative. I don't care if this is a narrative you subscribe to or vocally reject – it's still a pervasive narrative. It lurks behind the text of every CCI email advertising recruitment opportunities and career workshops. It is assumed in the classroom. It stares us in the face each time a "falling GPA" witticism is attempted on YikYak (read too often.) We are provided with a diverse array of avenues through which to put our high-achieving selves to use. There's nothing strictly wrong with achievement being a defining component of our Middlebury experience. But there is something wrong with this

being the only component of our Middlebury experience.

There are numerous ways to look at a Middlebury career. One version is just that – a career. It involves exacting as much influence, sway and exchange-value as one possibly can from the opportunities offered by this college. It involves a meticulously crafted resume and an untarnished GPA. It involves viewing Middlebury as a system to play – a mere stepping-stone on the path to "what's next."

I'm not as concerned with the nature of "what's next" as I am with the very focus upon it. The person who aspires to be an executive at Goldman Sachs does not necessarily or more powerfully exemplify this problem than the person who longs to open a thoughtfully curated bookstore in Portland. Regardless of your dream, a solely future-oriented outlook merits

some reflection.

I will not argue that one can entirely avoid the narrative of "what's next," or should for that matter. We attend an expensive institution of higher education and our tuition dollars do translate roughly to an investment in ourselves and, tangentially, in the development of future careers. But I will argue that we spend so much time worrying about who we'll be at 26, or 46, that we forget to be 20.

As Deresiewicz writes, "Getting to an elite college, being at an elite college, and going on from an elite college – all involve numerical rankings: SAT, GPA, GRE. You learn to think of yourself in terms of those numbers. They come to signify not only your fate, but your identity; not only your identity, but your value."

If you're a student at Midd, you have probably, at some point in your academic career, received grades that reinforced your sense of self worth – grades that perhaps told you: "You can do anything." And therein lies the problem, I think. We are a community of achievers operating within an institution telling us that not only can we do anything, but that the institution concretely possesses the resources to "make it happen." And so we take the narrative of "you can do anything," and accidentally try to do everything.

Our faculty met last week in the wake of a turbulent semester to discuss stress levels at this college. And rightly so. In his essay, "The Organization Kid," David Brooks, describing the reflections of a group of Princeton students in the early 2000s, writes: "One, a student-government officer, said, 'Sometimes we feel like we're just tools for processing information. That's what we call ourselves – power tools. And we call these our tool bags.'

He held up his satchel. The other students laughed, and one exclaimed, "You're giving away all our secrets."

Roughly a decade later, the analogy rings true. We, as a collective student body, possess remarkable processing power. We are entirely capable of becoming high-achieving students of this college, high-achieving graduates and high-achieving members of the workforce. But a nontrivial question remains: At what cost?

An optimistic sentiment holds true – the opportunities afforded by this college are tremendous, and there's so much we can do here. But we must stop trying to do too much. Power-tools are certainly rewarded for their behavior. But maybe, from time to time, step back. Choose your friends, choose your mental health, choose the little kid in town who needs a babysitter, choose the book that's not on your syllabus. These, too, are rewarding undertakings.

As Deresiewicz writes, "Being an intellectual begins with thinking your way outside of your assumptions and the system that enforces them. But students who get into elite schools are precisely the ones who have best learned to work within the system, so it's almost impossible for them to see outside it." I will not say that the capacity to achieve should be cast aside. But I'd much rather spend these years of my semi-youth with a community of, as Middlebury itself advertises, "independent thinkers ... with the courage to follow their convictions" than one-dimensional power tools. Wouldn't you?

"I will argue that we spend so much time worrying about who we'll be at 26, or 46, that we forget to be 20."

Seize the Opportunity for Reform

Stuart Warren, dark-horse candidate for SGA President, was runner-up in the elections with 38 percent of the votes in the third round of tabulations. The reason we voted for Stuart comes down to a single sentence written on many of his campaign posters: "You can vote for snack-time, or you can vote to combat oppression."

While other candidates talked about improving McCullough or increasing late-night snacking options, Stuart aimed to dissect the values at the core of this institution. He stressed the importance of listening to marginalized voices and funding activist student groups. He talked extensively about changing our practices to better reflect the needs of a diverse student body. He questioned the way we use words like "diversity" and "privilege." Most importantly, Stuart saw an opportunity for an SGA President who tackles greater structural problems. Real change to campus culture cannot be accom-

plished in the one-year term of an SGA president, but these deeper conversations about the kind of community we want to be are the most important issues for us to address.

It can be difficult to grapple with structural issues like diversity, sexism or colonialism. Stuart's campaign, however, brought these issues into our daily vernacular and grounded them in the experiences of our fellow students. The more we talk about these issues, the better we will understand the various experiences of our fellow students, and the better we can enact real change.

So, Stuart, keep advocating for marginalized voices. Don't let the conversation die down. Write a column for this section next semester. Keep us on our toes.

To our new SGA president: congratulations. We love your plans for peer counseling, cultural competency for faculty and staff and more transparency

and higher standards around sexual assault. Keep Stuart's platform in mind and examine which of his ideas are most feasible.

Students are more vocal and involved than ever before. Use this energy to create meaningful reforms, and use your leadership position to champion greater societal change on campus – change that may not see immediate results in a single year, but over time will improve student life immeasurably.

Improving the character of our community will be a long, hard and messy process. But it is the most worthwhile pursuit that any of us can undertake on this campus.

FOR SURE SERIOUSLY IMPORTANT OP-ED

Middlebury College maintains an archive of the *Campus* that stretches all the way back to its first issue in 1905. Every word that has elbowed its way into this newspaper over the past 110 years has been logged, recorded and, ultimately, enshrined forever in the annals of the College's history. *The Campus* is our longest-running student organization and one of our most hallowed traditions. To participate in it is a tremendous privilege that ought to be afforded only to those who will treat it with the reverence and respect it deserves.

Here's a list of some babes I'm into:

Bree Baccaglini
Kalya Koltes
The Opinions Team ;)
Isabella Stallworthy
Daniela De La Lama
Kathleen Gudas
Margaret Pollack
Sarah Banerji
Leslie Panella
Katherine Kucharczyk

Leah Sarbib
Shivs Ivahnmuze
The Mischords
Olivia Heffernan
Grace Backe
Cate Stanton
Lydia Gordon
Maddie Li
Casey Harlow
Amelia Marran-Baden

NOTES FROM THE DESK

Hannah Blackburn '17
is an Opinions Editor from Chapel Hill, N.C.

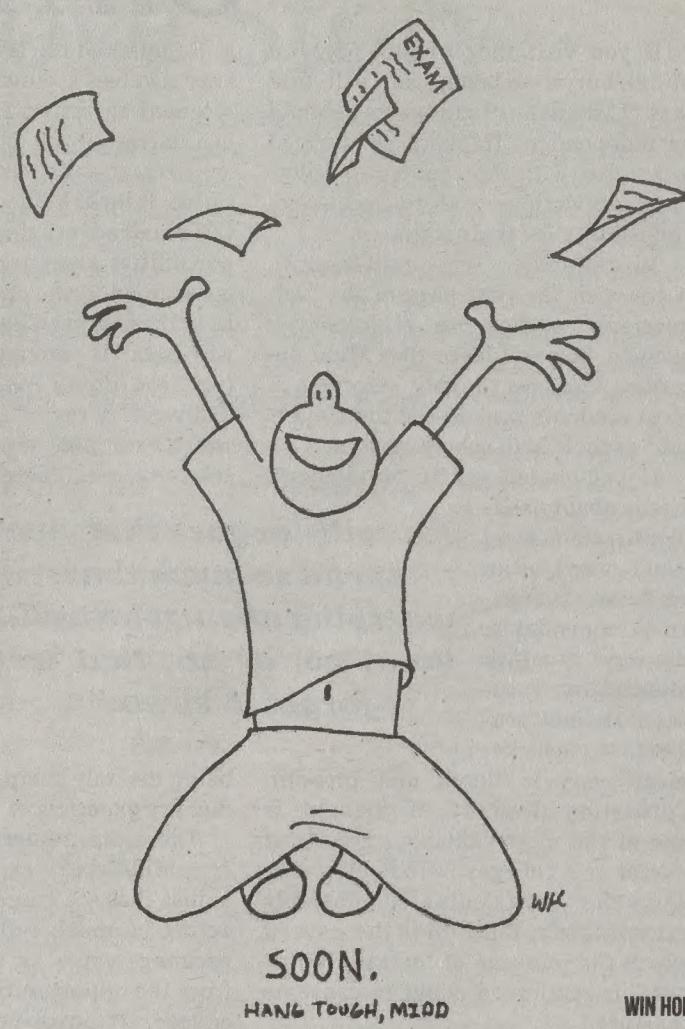
Edward O'Brien '17
is an Opinions Editor from Lincoln, Mass.

NOTES FROM THE DESK

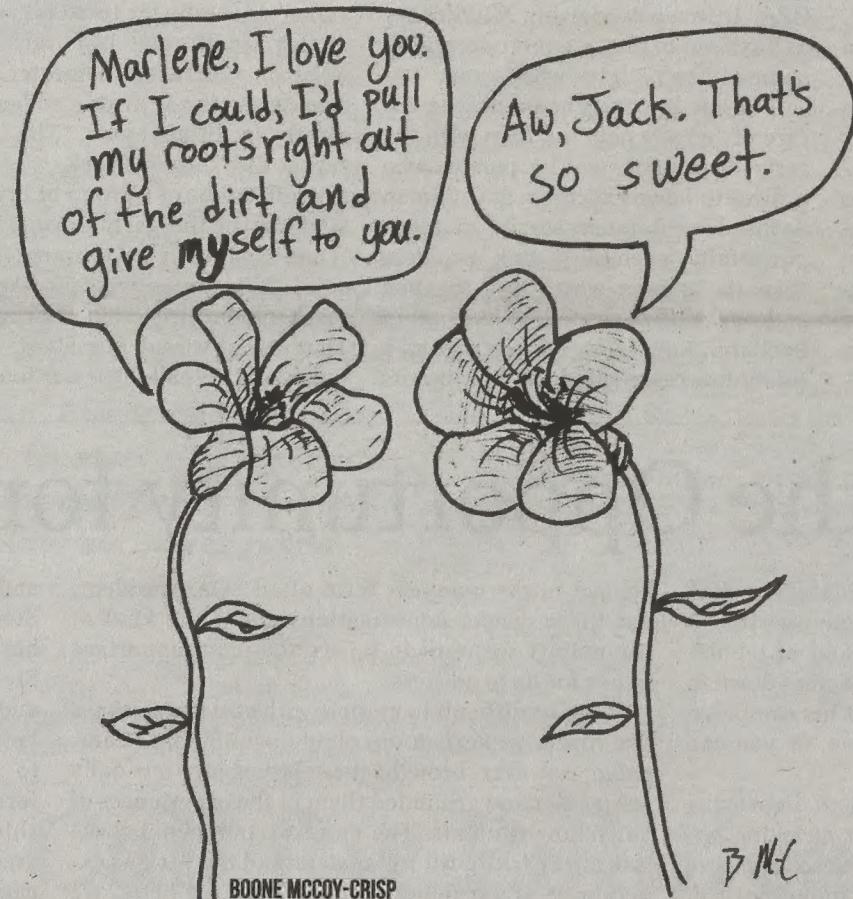
Jack Dolan '15 is an Opinions Editor from Chagrin Falls, Ohio.

Campus Cartoons

College for Cats by Emily Cox



WIN HOMER



BMC

Stand on the Right Side of History with Divestment

Twenty-nine years ago, the Middlebury College Board of Trustees stood on the right side of history when they voted to divest from the South African Apartheid. The College was one of over

150 campuses across the country to divest

from companies doing business in South Africa – the leading ethical issue of the time. Now, Middlebury College is at a crossroads and has the chance to once again stand on the right side of history by divesting from fossil fuel companies. Climate change is the defining ethical issue of our generation. The College has the opportunity to make history once again, or to be vilified by it.

Middlebury College prides itself on its practices of environmental stewardship and its innovations in institutional sustainability. The College started the first environmental studies program fifty years ago this fall, helping to kickstart an era of environmental policy and legislation the likes of which our nation had never seen. The College was an incubator for programs of recycling and composting far before these issues reached national prominence and gave rise to 350.org, one of the fastest-growing environmental justice organizations in the world. The Col-

lege also plans to go carbon-neutral by the end of 2016 and is well on its way to achieving this admirable goal.

However, the College's investment in fossil fuel companies jeopardizes its reputation as a champion of climate justice by profiting from the exploitation of the environment and marginalized communities. Professor Emeritus of Religion Steven Rockefeller – yes, a member of the Rockefeller family that made their fortune on oil – wrote during his time here that the College should “avoid investments in businesses and products that are inherently unhealthy for human beings or that threaten serious environmental harm.” Rockefeller wrote these words twenty years ago, yet they still remain true today. As long as the College's endowment is invested in fossil fuel companies like Exxon and BP, it is actively contributing to a system that threatens the future of our planet.

From UC Berkeley to Harvard, students on campuses around the country are asking their administrators whose side they are on: the side of the fossil fuel companies who feed on the Earth and its people like parasites to maximize economic success, or that of the new generation calling for a just transition to a greener future. Arrests of students at Yale University and University of Mary Washington show administrators that this fight is about something much bigger

than the institutions we attend. And people are noticing. Just in the past month, Syracuse University, the Guardian Media Group and Prince Charles have committed to move to fossil free investments.

With the quest for carbon neutrality nearing its completion, we have to ask – are we truly carbon neutral if we are invested in fossil fuels? It is time for Middlebury to rise up and once again do what is right over what is easy. It is time to change the system that perpetuates social and economic inequalities. The environmental movement is always evolving and can no longer be an elitist movement that only wealthy white folks can access and engage in. It has shown its ability to bridge gaps of race, gender, generation and wealth as it has spread across the world. Climate justice is a global issue, one that affects all people.

It is our responsibility as Middlebury students to be at the forefront of this battle. Students have organized here to usher in peaceful change in the past, and I know that this will happen again. Through education, thoughtfulness, organization, passion and hard work, we are fighting to create a movement that will be larger and longer than the four years we spend in Addison County. So the question remains: whose side are YOU on?

READER OP-ED

Vignesh Ramachandran '18
is from Fremont, Calif.

Israel and Palestine: A Call for Nuance

The year before I came to Middlebury, I lived in Israel for ten months while studying on a college leadership program for North American Jews. In many ways that year, I was given a single story of what Israel was. I left loving Israel and wanting to move there forever. I still feel very connected to Israel, but my relationship to Israel, Palestine and Zionism has changed since then.

During my first year at Middlebury, I heard fellow students in casual conversation saying: "Well, Israel just shouldn't exist" and "Israel is trying to take over the entire Middle East." This saddened and scared me. I thought people here were smart ... how could they say that?! Throughout my four years here, I have been extremely disappointed in the discourse surrounding the Israeli-Palestinian conflict.

Last fall, a burlesque performer named Una Aya Osato performed at Middlebury. Her performance touched on themes of sexuality, gender, carceral power, sex, gentrification and boycott of Israel. Two hours before her performance, I recited the Mourner's Prayer for four men who were murdered in synagogue in Har Nof, Jerusalem earlier that morning. During her performance, Una put on an Israeli Defense Forces baseball cap, pointed a fake gun and shot it at random to audience members, threw the Israeli flag on the ground and flashed a poster reading "Boycott Israel." Some audience members snapped in affirmation. These actions were offensive to me, especially considering the events that occurred earlier that day. I was taught to treat the Israeli flag with respect, as Israel is a holy place for many world religions.

The hardest part of the performance was sitting

with my discomfort and noticing that the majority of the audience members were not uncomfortable. Why were they not questioning this narrative? Did they know that four men were murdered while in prayer that very morning? I asked Una in the Q&A how she came to her perspective and we spoke afterwards as well. We disagreed, hugged and kept going.

The recent display in Davis Library, sponsored by Justice for Palestine, highlights the inequities of access to resources and rights among Israelis and Palestinians. This is not inherently bad. However, there were many problematic elements of the display. The "Want to Go to the Beach?" infographic depicts a stick figure of a bearded man with payot — curls Orthodox Jewish men wear — and a gun strapped across his chest. This is offensive. The infographics also cite data from Wikipedia, which is not a reputable source.

I have noticed that the lectures and events that seek to criticize Israel or with controversial speakers have been heavily attended by students. Other lectures, like Jay Michaelson's lecture "Why is Israel-Palestine Discourse so Polarized on Campus?", which gave strategies for starting productive conversation, had 10 students present. The Rohatyn Center's Fall 2014 lecture series on Israel had less than five students present at each one. Why are these spaces, which seek to bring nuance and dialogue to this region and this conflict, so void of students? Is it because we are apolitical or is it because we are afraid?

It is wrong to depict Israel as a country, government or army that can do no wrong. It is equally

wrong to portray Israel as a country, government or army that can do only wrong. It is sad to me that

READER OP-ED

Dave Yedid '15 is from Port Washington, N.Y.

whether you support or denigrate Israel becomes a barometer of whether or not you stand for social justice. If you support Israel, you must be conservative. If you support boycott of Israel and throw out words like "massacre," "apartheid," "genocide" and "Holocaust" freely, you can stay in the liberal camp. I believe you can love Israel and believe in — and work toward — social justice. Indeed, we can and should be using a social justice framework to think, act, learn and teach about this issue with more consciousness.

As "smart, globally minded" students committed to learning and seeking knowledge, we must not let nuance fall when we speak about this conflict. We must not just jump at controversy. We must try harder to educate ourselves and learn from one another in a nuanced way. If you are trying to learn more about the conflict, I encourage you to admit what perspective you are coming from, acknowledge what you don't know, take your time to form opinions and learn from a variety of news sources — not just The Electronic Intifada. Also, ask people! Especially those who may have views different from your own.

Similar to how we approach so many other topics and conflicts locally and globally, Middlebury has the potential to have productive dialogue, programming and activism that highlights the nuance and complexity that exist in Israel and Palestine.



Even after 22 years, some things never change...
Happy birthday Caroline!

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DRY TAILGATES

Citing “numerous incidents of inappropriate, embarrassing, and often unsafe behavior in the tailgate area related to excessive alcohol consumption,” Athletic Director Erin Quinn defended the College’s decision to ban alcohol at tailgates. Amplified music was also banned in the stadium, parking lot, and tailgate areas. The sweeping ban was enacted without consultation with the SGA. The backlash came from many angles: some disgruntled alumni threatened to pull donations. A WeTheMiddKids student petition to reverse the change collected over 2,500 votes (in which each person can vote up to three times), but the ban has not been lifted.



YIK-YAK EXPOSED

Jordan Seman '16 wrote an op-ed in the *Campus* about being the target of sexual harassment on Yik-Yak. Seman's story along with the College's Yik-Yak feed was featured in a *New York Times* article published this spring that investigated the abuse of the app as an anonymous, cyber-bullying tool.



▲ TOWN- GOWN RELATIONS REACH A BOILING POINT

Middlebury's *Frontporchforum.com* page — an online neighborhood forum — exploded with complaints about off-campus partying from local Middlebury residents during homecoming weekend. Vice President for Communications Bill Burger posted on the forum, announcing that the College would hold a meeting to improve town-gown relations. College administrators — among them Dean of Students Katy Smith Abbott and Associate Dean of Students for Residential & Student Life Doug Adams — listened and negotiated possible solutions to residents' grievances.



IS ATHLETIC PRIVILEGE

Following an op-ed entitled “It’s Hannah Bristol ’14.5 and Isaac B athletic privilege split the student op-eds and too many Yik-Yaks to grand opening of the new fieldh

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

JANUARY



N.Y.C PEOPLE'S CLIMATE MARCH

120 students along with Scholar-in-Residence Bill McKibben marched in Times Square for the People's Climate March. McKibben, founder of the Sunday Night Group and 350.org, played a key role in organizing the biggest climate march in history, attracting over 400,000 people from around the world.



BIG FREEDIA TWERKS

As part of the Grooveyard concert hosted by WRMC, Big Freedia, a femme black gay male artist, performed in the Bunker. Big Freedia is known for his New Orleans bounce music and twerking. His concert raised dialogue on campus about cultural appropriation and identity politics. “You couldn’t say we’re bringing Big Freedia in just for the music and completely ignoring this identity,” WRMC Concerts Manager Charlie Dulik ’17.5 said in an episode of *The Campus Voice*.



LAURIE PATTON ELECTED

In Nov. 2014, the College elected Duke University's Trinity College of Arts & Sciences Dean Laurie Patton as the 17th President of the College. Patton will be the College's first female president and will start her presidency on July 1, 2015.

Written by Hye-Jin Kim and Emilie Munson / News Conceptualization by Jessica Cheung / Design by Evan Gallagher



IVILEGE REAL?

led "It's Actually Just A Game" by Isaac Barker '14.5, the debate over student body. It inspired numerous Yaks to count. January also saw the new fieldhouse, pictured above.

JANUARY

FEBRUARY

MARCH

APRIL

MAY



Middlebury

NEW COLLEGE LOGO

On January 7, President Liebowitz announced the launch of a new brand identity system, intended to clarify the relationship between the College, its schools abroad, Bread Loaf and the Monterey Institute. The most notable feature of the re-branding was a new logo, which was received with dissatisfaction by students.



OFF CAMPUS HOUSING PROCEDURES QUESTIONED

The number of students permitted to live off-campus next year dropped by about ten spots. A number of athletes at the College also questioned the randomness of the off-campus housing lottery process.



SGA ELECTIONS

After a lively debate on April 27, students elected Ilana Gratch '16 as SGA President and Tiff Chang '17.5 as Student Co-Chair of Community Council. This election was notable for the many candidates who ran and high student participation with a 64 percent student-body turnout — the highest in the College's recent history.

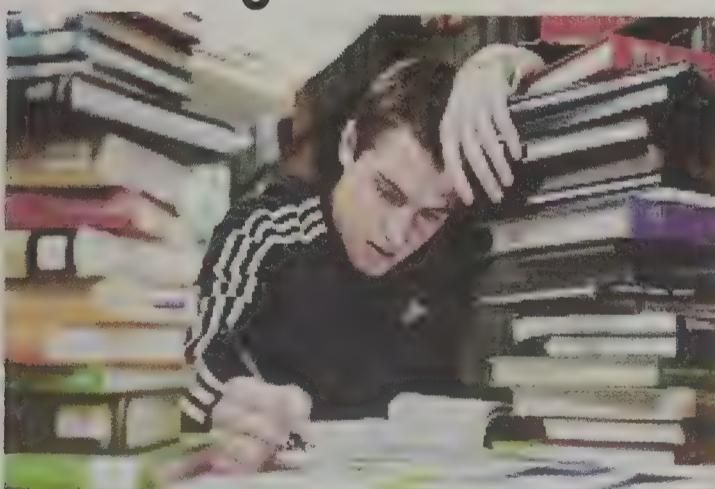
T-PAIN CONCERT

Rapper T-Pain performed at the College in April, bringing back late-2000s favorites like Buy U a Drank, Cyclone and Bartender.



TA-NEHISI COATES SPEAKS

Senior Editor for *The Atlantic* who wrote the widely-read article "The Case for Reparations" drew a crowd at Mead Chapel. "Racism is an economic interest," he said. "White and power cannot be divorced."



FACULTY MEETING ON STUDENT STRESS

Just last week, the College had the first emergency faculty meeting addressing student stress in the last 20 years. This meeting comes in the wake of a semester marked by the suicide of a student, death of a faculty and staff member and increasing discontentment with the College's limited mental health resources.



By Charlie Ascher
Staff Columnist

Do you believebowitz? (I shall not shorten this to belieb because this column does not associate with overgrown babies who stage Instagram videos of their basketball skills.) Because I believebowitz. For whatever reason the Mr. President of this fine institution and the inspiration behind my top-secret automotive rating system agreed to take time out of his day to drive with some sophomore hacks to McDonalds. So, with both excitement and trepidation, Karlo the Bosnian back seat tester (BBST) and I arrived at 11:20 in Old Chapel for our scheduled 11:30 to 12:00 run to McDonalds (ladies and gentlemen, I have no shame, I did indeed contact the President of the College about driving to McDs. This is going on the highlight reel folks.) Without further ado, this is Broke College Students in Cars Getting McDonalds: Driving Mr. President Edition.

The Car: 2007 Gold Automatic
Toyota Camry

Car Name: Gerald

The Owner: Ron Liebowitz

Styling: He wore a classy suit and gave off an aura of power. Truly presidential looking. In terms of the car: well... It's a Toyota Camry; it's the most ubiquitous vehicle in America that's not a pickup truck. It looks like a car. Four doors? Check. Trunk? Check. But what about windows? Oh don't worry it has those too.

Liebowitz-o-Meter: 5/5 with Ron, 2.5/5 without Ron.

Interior: Honestly I was just a little too intimidated by power to give the Camry the full interior analysis. What I can say is that it was comfortable and felt like the inside of a car. The interior color scheme of this particular Camry can only be described as the Sahara option. Seriously, everything was tan, I'm pretty sure there was an oasis in the front of the dash. No reports on the speakers because I brought my mixtape to show President Liebowitz and it immediately set the sound system on fire (sorry about that, Ron, I know a guy who can fix that for you and I'll spot you my Papercut money.) The BBST claims that he had a spiritual experience riding in the backseat of the Liebowitzmobile.

Liebowitz-o-Meter: 5/5 with Ron, 3.5/5 without Ron.

Handling and Performance: Well, so here's the deal; I didn't actually drive the sacred Liebowitzmobile. What I can say is that President Liebowitz is a master of the McDs run. Seriously, he handles the roundabout like a true professional.

Liebowitz-o-Meter: 5/5 for Ron's driving skillz, ?/5 for the actual car, but it's a Camry, so to be totally honest, it's probably a snoozefest (drowsy driving is no joke, everyone).

Drive-through-ability: The Camry is the best selling car in America; you'd better bet your lucky stars it's a drive-through queen. This baby is ready to get fries stuck in all the seams of the seats. Have no shame, fearless McDonalds goer; the Camry has space for whatever non-sustainably sourced food your heart desires.

Liebowitz-o-Meter: 5/5 Rons.

The Drive: So to be totally honest, I was pretty surprised and excited that I was even able to do this. Karlo and I were originally planning on asking a bunch of ridiculous binary questions and then filming it, but then we realized we didn't have a car mount for a camera, and then we realized on top of that that we probably didn't want to come off as buffoons in front of the most powerful person on this campus. So we ended up just having

CONTINUED ON PAGE 16

Ridgeline Community Treehouse Approved

By Julia John
Staff Writer

Imagine looking out past the forest canopy onto the distant Adirondacks, the pink glow of the sunset spilling through their peaks. Imagine being suspended fifteen feet above the earth in a silent congregation of conifers with the face of a hill dropping sharply beneath your feet. Imagine feeling the peace in the air and the life in the woods on your skin and in your bones. Imagine unwinding at the Ridge Perch at the College, a 113-square-foot circular structure that a group of students plan to erect at the ridge of the Ridgeline Woods by the summer of 2016.

Julia Rossen '16 originally conceived of the treehouse for her MiddCORE project in January 2014, after a conversation with her mother, alumnus Kate Troast '76. Troast described to her daughter a treehouse that used to be on the College's property during her time at the College, and Rossen was inspired to propose her own treehouse as a new community space. Her idea was also inspired by the David S. Stone '74 Treehouse Fund, which funds community projects that do not qualify for other sources of funding.

Rossen collaborated with Brandon Gell '16 brainstorming for this project. Because the Space Committee rejected the initial proposal, wary of the hazard of students being up in a tree, Gell and Matt Gilbert '16 worked on the project during Winter term of 2015 and are responsible for modifying the treehouse plan into its current iteration: The Perch.

Architecture major Morgan Raith '16 has also joined the project, working with them to bring it to fruition. Professor of History of Art and Architecture Pieter Broucke is advising the group, and Facilities Services Director of Operations Tom McGinn is eagerly on board as well.

The Perch will be accessible by a small bridge and mounted on a steel beam between two pine trees. Its main body will consist of close-fit six-foot cedar planks that organically slope down to a west-facing 42-inch glass railing. The Perch will also feature a bench



The student-designed Ridge Perch treehouse will be open to all community members.

lining its inner wall and a keylock entrance that limits visitors to the hours between dawn and dusk.

A 220 foot architectural path, accessible from Ridgeline Road, will loop toward it through the trees and lead to the Trail Around Middlebury (TAM). The project will be fully ADA compliant.

A place of retreat, the Perch will function as an alternative natural space of quiet, solitude, and creativity where individuals, groups, and classes that are usually cooped up inside can liberate their bodies and minds and connect with the outdoors.

"The purpose of it is an escape from college, which now more than ever seems to be something that's important, with recent events, everyone hyper aware of stresses at school," explained Gell. "All that we really have is The Gamut Room and the organic garden, but both of those spaces really function for specific groups on campus. The Perch, it's not associated with anyone. It just is for the students."

Gell also believes that The Perch will address students' lack of ownership over campus spaces.

"That's another really big problem with the campus in general," he said. "The Perch could serve as a place where everyone knows that students made this and funded it. It's like the solar decathlon houses in that everyone feels ownership over it."

Yvette Lui '15, who heard about the project in her architecture thesis studio, enthusiastically supports the idea of The Perch and approved of its design.

"I think it will provide a healthy escape for students from the school," she said.

"I can't imagine that anyone would not be really psyched about it," said Gell. "It's so within our grasp, too. It's just, right now, a matter of money."

The structure will cost around \$21,000 to create and install. The team has already obtained \$9,500. \$2,000 came from the Treehouse Fund. The architecture department and individual donors contributed the rest of the money. The students are also waiting to hear back about their application to the Fund for Innovation. They hope to reach their fundraising goal by launching a MiddSTART campaign by the end of this academic year.

New Aviation Club Takes Off for the Skies

By Erin Winseman
Staff Writer

Caroline Cating '16.5 and Jason Feinman '15 love to fly. Procuring their pilot licenses at ages 19 and 17, respectively, Cating and Feinman have become familiar with the Vermont aviation community. Last month, they implemented their passion for all things aviation when their pitch for the Aviation Club, a new interest club at the College, was recognized.

"The club is purely interest and education: we can't finance your flying habits, but we can help you become a safer pilot, help you on your way to become a pilot, or any other type of aviation interest you might have," Feinman said. "It's a community for people interested in aviation to come together and celebrate that."

"Having an interest club is sort of like a spring board for people to get involved with flying individually," Cating said.

The club stemmed from Cating and Feinman's shared interest in supporting new potential pilots and fostering growth in the larger aviation community.

"Some people find aviation on their own, some in families. My father is a pilot," Feinman said. "So if you wanted to make it spread, you would have to get exponential growth, so the demand is already there."

As part of their aim to make aviation more accessible to the College community, the club has purchased pilot license studying material, connected members with available discounts and cheaper materials, directed students to nearby flight instructors and rental planes. Apart from creating an educational space at the College, they also plan on going to air shows, building model planes, and flying remote control planes and helicopters.

"It's really great to have a group of students as a learning resource. Getting [a pilot license] by themselves would be difficult," Cating said. "We really focus on providing an educational community, but we also are trying to find creative ways for people to do it."

Elana Feldman '17.5, one of the new members of the club, attained her pilot license in Jan. 2014 and has enjoyed being part of a new aviation community away from home.

"The Aviation community is a great



Caroline Cating '16.5 and Michael Fournier '17 of the Aviation Club fly out over the 'docks.

group of people and I missed it while being at school," Feldman said. "I'm excited because aviation is one of those things you constantly have to be doing or else you're going to forget it... To have a group that's promoting it is pretty exciting."

They have six members, four of whom already have their pilot licenses. In the future, the club plans to increase membership, develop a J-term instructional workshop, and connect with other projects on campus, such as aerial mapping projects in geography or working with physics project on pilot implementation. In these areas and other fields of science, aviation skills can be incredibly useful.

"As a conservation biology major, I assume at one point in the future I will be doing research, so hopefully I can use my pilot's license for surveillance," Feldman said.

Although the club itself cannot pay for plane rentals due to liability reasons, the cost of plane rentals is relatively cheap: from \$100 upwards depending on the quality of the plane. Both Cating and Feinman have rented planes from Shelburne, Vermont, and have flown around the area, taking friends or other

club members with them and even going as far as Maine. In this way, flying offers a whole new host of activities and travel opportunities for students.

"[As pilots], we can take our friends. By having this community, it's more visible – a thing that can be part of people's consciousness," Cating said.

Aviation adds an entirely different way to view the world: the sky is a series of virtual highways, off-ramps and on-ramps that must be navigated carefully through a system of instrument approaches.

"A lot of people like being a doctor because they are providing help where others might not be in control of the situation," Feinman said. "Being a pilot is the same thing: you're using complex knowledge and skills to get people from one point to the other safely."

Furthermore, there is simply the perspective of looking down from thousands of feet in the air.

"The way you perceive a place completely changes once you've seen it from the air," Feinman said. "When I walk around campus, I know exactly where everything is because I've seen it from the air."

Cleaning Up Our Mess(ages)

By Josie Trischka
Contributing Writer

Middlebury's campus is fairly outspoken about a number of issues, both on campus and in the world beyond. Recently, some of the methods used to spread social awareness have arguably had too great of an impact on our facilities staff to be, ironically, socially just.

This week, I talked to Wayne Hall, Facilities Maintenance Supervisor, and Bradley Lambert, the stonemason for Facilities Staff, about the recurring incidents of graffiti on campus this year and the implications of these incidents for Facilities Services.

I had speculated the frequency of graffiti usage had increased this year, but I had no idea to what extent.

According to Lambert, "There's been upwards of 12-14 incidents this year, which is 5 times more than we'd have in a regular year."

Furthermore, the most recent incidents, including the one in front of Atwater dining hall, proved to be the most difficult to clean.

"Each of those incidents was actually a day and half's worth of cleaning," said Lambert, "What we used [last] Monday and Tuesday to clean up that graffiti was about the same amount of product as we used in the last two years."

Lambert explained to me the process of removing the graffiti from both Bi-Hall and Atwater Dining Hall, the locations where the bulk of the damage was incurred. Since Bi-Hall is a stone surface and Atwater is wood, there are a multitude of time-intensive steps associated with the cleaning of each one.

First, Lambert and whoever is helping him have to ready their equipment.

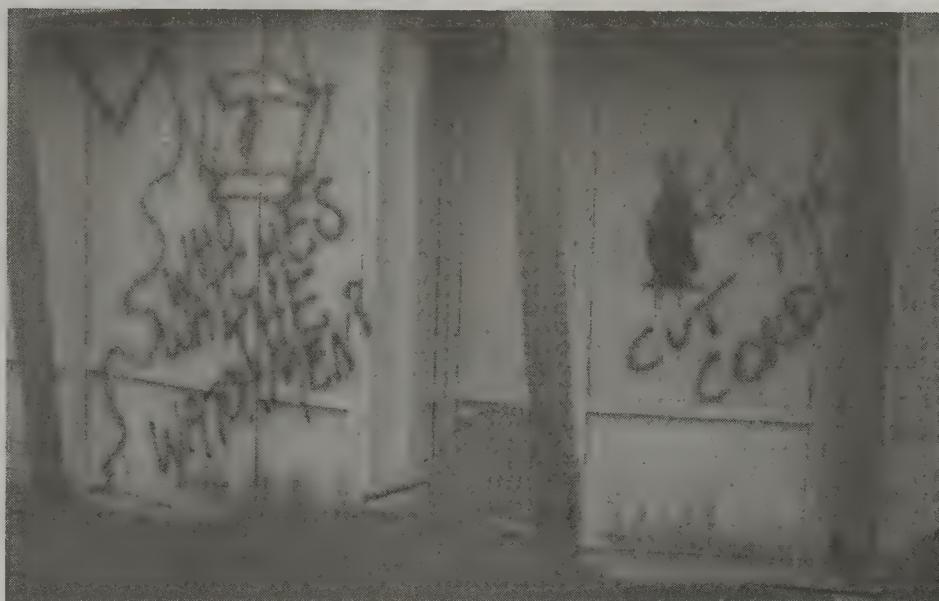
"It probably takes an hour to get everything ready — get all the hoses, the pressure washers and chemicals. You need to be wearing protective equipment; rubber gloves and a rain suit, because some chemicals require respirators."

Depending on the extent to which the paint permeates the stone, it can be relatively simple or quite a pain to remove. "The harder the stone — like granite — is one of the hardest stones. It actually comes off easier because it doesn't penetrate into the stone. Bi-Hall, that's all marble, though, so that took a while."

After wetting the stone down, they apply a harsh stripping agent that breaks down the paint. Then, the Facilities crew must use a pressure washer to get the paint off.

"You can't really use a regular hose or just a scrub brush. We had to do it twice with everything — I went through once, washed it, came back Tuesday morning and you could still see a faint shadow, so we had to use more of the product, let it sit longer, and pressure wash it again," Lambert said.

Lambert showed me a bottle of the product used to clean stone surfaces. "That product is elephant snot, and it's actually looks like what they call it ... it's a really



This graffiti on Atwater Dining Hall is one of the 12-14 incidents of graffiti this year alone. It's a goopy, kind of grey material."

"And the elephant snot's not cheap," Hall added.

Removing paint from the defaced wood walls of Atwater Dining Hall is even more time-consuming, because stripping the paint from the wood also involves stripping the finish from it.

"Those two walls have to be completely stripped down to bare wood, and then you have to try to match the finish back with the building. When you get on to wood, really the only thing you can do is strip it," Lambert explained.

Due to the increased amount of labor, as well as the cost of the products used, the Atwater incident was incredibly expensive to fix.

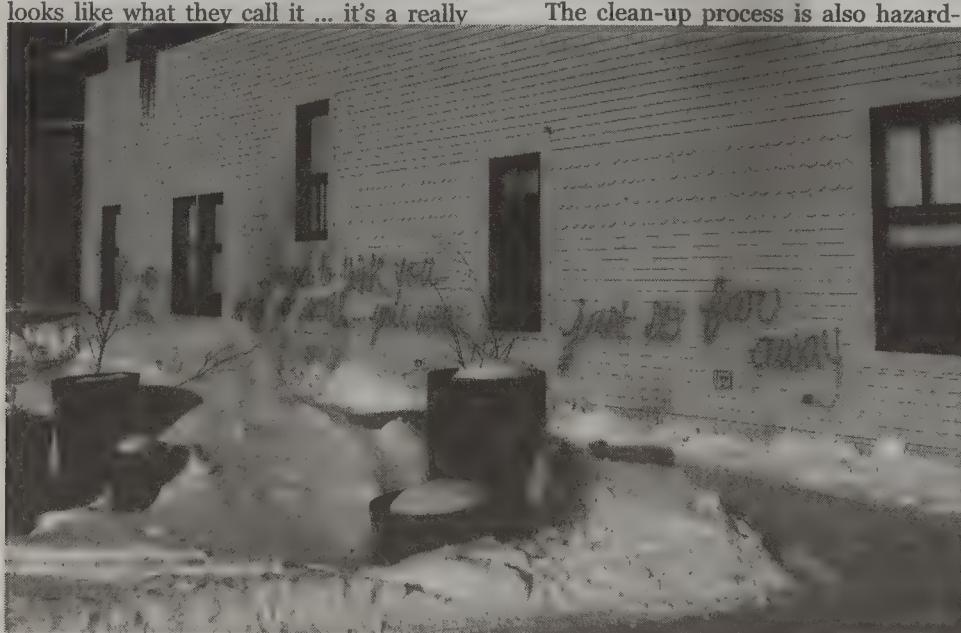
Hall showed me the damage report, "[The Atwater dining hall incident] was about a thousand bucks. But also, that doesn't look at the time that we were taken away from doing something productive."

Lambert testified to the loss of productivity. "We have other stuff we're trying to do right now ... getting ready for commencement and language schools, and I have my own masonry repair list. So it just takes away from that," Lambert said.

And last week's graffiti was by no means an isolated incident. "There have been others in other locations that have been 100 bucks, 300 bucks — it's been adding up," Hall said.

"We had quite an incident at the CFA — you know where the terrace is that faces the pond and the fields? Well, there's a huge wood wall, and the whole wall was done. The guys were called in on a Saturday morning, mainly because there were a lot of athletic events going on, and to have that be viewed by the public just isn't a good image for the College. And these guys, you know, it's their weekend. They like to be with their families."

The clean-up process is also hazard-



Graffiti found on the side of the CFA and a radiator. The Facilities crew says they may spend days scrubbing off spray paint-stained walls.



By Lee Michael Garcia Jimenez and
Rubby Valentin Paulino
Staff Columnists

Thursday through Saturday there's going to be a performance of *Angels in America: Millennium Approaches* by Tony Kushner in the Hepburn Zoo. It's a very famous play that focuses around the lives of several characters during the HIV/AIDS Crisis in New York City, one of the turning points in American gay history, as well as other themes like accepting your sexuality, racism, queerness and faith.

The play isn't unique in its theme. The *Normal Heart* by Larry Kramer is also based on the rise of HIV/AIDS in New York City during the 80s. During this time, HIV was an unknown and unnamed disease largely affecting gay men. On the account that gay men can't impregnate each other and the different attitudes of the time on safer sex practices, it was an unfortunate series of cause and effect that lead to such detriment particular to the gay community. But this was a particularly pivotal moment in gay history packed with social issues that sets it apart from many other epidemics that have faced humanity.

Because of its effect on homosexual men, it reinforced the idea that being gay, that having anal sex was wrong, and that being gay led to being sick. People called it "gay cancer," and as the medical community became more aware of the disease it was referred to as GRID, Gay Related Immune Deficiency. Even as people who were not queer men were diagnosed with the disease, the stigma of HIV/AIDS being associated with gay men is something that still exists today.

The Reagan administration was slow to address the pandemic and the gay community, having faced such homophobia, were not easily trusting of the publications relating to the disease, which themselves were not always the most informative. Many people died and the world was slow to care. So many people died that many older gay men refer to it as a time in which an entire generation was lost. Works like *The Normal Heart* and *Angels in America* strike up strong emotion in their audiences as they touch on the themes of fear, sadness, and hope, especially in the older members of the queer community.

But I did not grow up in these times. My sex education was not the best, but when I learned about condoms and STIs, I was taught it was an issue for everyone. I was not taught that it is a gay people thing; in fact, the majority of my sex education revolved around pregnancy. The language used around how sexually transmitted infections were transmitted was pretty much only discussed in terms of men giving STI's to women. Aside from the fact that queer people are largely erased in our sex education, this is good in many ways. It is a signal of how slowly but surely we are removing the stigma of HIV being a gay man's disease. Furthermore, sex education as a whole is improving with me having learned that even if you do have HIV/AIDS you are capable of living a normal life. We know it's not contagious via shaking someone's hand. We've learned a lot.

But in that transition we've had to a greater scientific understanding, we're losing a piece of history, leaving a generational gap between my generation and that of my mother's. I remember when I first came out to my mother, she told me how important it was to not get HIV. While it was refreshing to not hear her warning me about getting a girl pregnant (turns out she really had no idea I was gay), I remember being offended in a way. I remember telling her that HIV is not particular to gay men and that HIV isn't the only disease to worry about. It was the most passionate I've ever felt about the misconceptions surrounding HIV. And even then, the fervor I felt then is nothing compared to that of someone who lived during the times or knew the people who died. It was a time when gay men were fighting to live and fighting for the voice to be addressed on every level from the personal to the political. And in light of the upcoming show, I think it's important to think about the issues being art so that we don't forget what has happened, in addition to enjoying the show.

Murray Dry Experience Keeps You On Your Toes

By Bilal Khan
Contributing Writer

Wide-eyed and tight-lipped, students sit facing the podium in the Warner Hemicycle. The class will continue its discussion of Plato's Republic today. As Charles A. Dana Professor of Political Science Murray Dry begins to write his outline, the whispers begin.

"Is that a d?"

"No, no – that's definitely an 's' and a 't'?"

"Positive?"

"No."

Mr. Daniel Dignan '17 — Dry always addresses his students using honorifics — suggests the class set up a fund for handwriting lessons. There's a murmur of agreement.

Dry turns around, his face beaming. He begins his lecture with a three-minute-long question addressed to Ms. Ella Marks '17. She is clueless; it's not her fault. Dry restates the question.

If you have done the reading thoroughly, the lecture and ensuing discussion is a delight. There is passion in his voice that draws students in — a passion fueled by his desire to convey the zenith of his chosen author's philosophical heights, even if he has to go overtime. This is his 47th year teaching political science, and few if any students remember him ever finishing class on time.

If you haven't done the reading thoroughly, however, "your shame will be very public and your justice swiftly dealt," wrote Mr. Caleb Cunningham '14 in a *Campus* article two years ago.

Sometimes, Professor Dry will ask a particularly difficult question and his face will contort with anxiety as one by one, his students fail to come up with the answer.

Mr. Alex Brockelman '18 remembers one such day. The class was discussing the *Republic* with a particular ferocity. Dry had just asked the class whether or not the philosophical life was possible.

Dry knew it was a tough question; the purpose of Socrates' teaching was at stake. He wanted his students to stimulate their intellects and utilize their reasoning capacity to their fullest. If that involved buckling knees under the intense gaze of Dry's eyes, so be it.

Nine people attempted to answer the question. All were wrong. Brockelman raised his hand and said that the philosophical life is possible as Socrates himself embodied it.

"AND THE DUCK COMES DOWN!" Dry shouted.

He started pacing around the room in ecstasy, his face red as a tomato and his hands held high in the air. The students — some excited, others still as a statue — heaved a sigh of relief and began to laugh.

Dry was referring to the duck that dropped whenever an audience member said the secret word on *You Bet Your Life*, a 1950s comedy quiz show.

This is trademark Dry: exacting and exuberant. He will laugh uproariously at Socrates' hints at the impossibility of the communalism of men and women in Plato's *Republic*.

For Dry, there are two prerequisites for good teaching: interest in the subject matter and in talking about it. He fell in love with political philosophy as a senior at the University of Chicago. As a Ph.D. candidate, he decided that being on one side of the lecture wasn't very different from being on the other. When a friend recommended applying for a teaching position at Middlebury in 1967, he did not hesitate.

"Why have I stayed? My wife asks me that too. She said she thought we'd get married, I'd do well and we'd go elsewhere!" he exclaims, laughing.

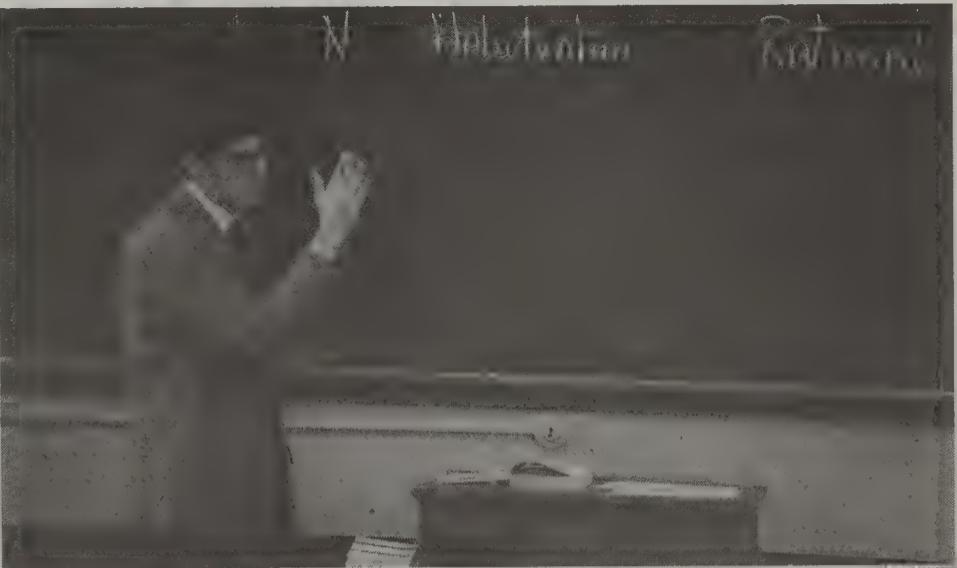
From the very first day, he felt that Middlebury was the right place for him. He has occasionally taught at some other institutions. For him, the differences between teaching at a small liberal arts college and a major university are stark. One just cannot find time "to be the complete teacher of your students," he says.

And then there's the freedom.

"Nobody says, 'What on earth are you doing teaching a course called Love and Friendship?'" he says. "They even say it's pretty good."

Dry met his wife, Cecelia, at the College. She started as a student the same year he began to teach, and was among the first group of students housed in mixed-gender dorms. She took two of his courses.

"I don't think she wanted to do constitu-



A young Murray Dry teaches Aristotle to the previous generation of Middkids.

tional law," he says with a chuckle.

When they got serious, she decided she was not going to take any more of his classes. He believes her friends and fellow students accepted their relationship, even though it was unusual.

"It is a little more difficult to do now," he adds with a smile.

Dry has two daughters: Rachel, who attended Harvard University, and Judith, who graduated from the College. Judith found a world here in complete contrast to her father's. She was a theater major and did not take a single political science course. He would have liked if she had, but concludes that the experience turned out perfectly for her.

"There are many Middleburies in Middlebury," he concludes.

For Dry, teaching always complemented his familial responsibilities. However long his office hours might have been, he was always five minutes away from home. Though Cecelia had the major parental role, he was the parent who "did the trips to the school," he says. He was a timer for his daughters' swim team and served on the board for Middlebury Union High School.

Mr. Dignan says if he were to create a statue of Dry, it would depict him leaning back on his podium with arms outstretched, book in one hand, chalk in the other; a timeless visage of intellectual might and fortitude.

Professor Dry is known for his absolute intolerance of hats in class, his struggle with memorizing names, his hatred of e-books, and his habit of calling on students instead of waiting for volunteers.

Most of all, however, he is known and respected for his ability to inspire his students care about learning from the great philosophers. The fear of being called on is part of the reason, but mostly it is his enthusiasm, his vigor, and his love for the material he is teaching. He is in love with Plato, and will not rest until he makes you fall in love with him too. Aristotle, Hobbes and Locke are mountains of knowledge, but the best way to reach their summits at the College is to go through the Murray Dry experience.

A version of this article appeared in the Jan. 2015 issue of "The Snow Globe," a publication of the J-term course, Reporting and Writing.

A Vanilla Milkshake with Ron Liebowitz

CONTINUED FROM PAGE 14

a conversation. Seriously though, ask President Liebowitz about his travels in communist Eastern Europe and the files those governments had on him (was he a secret agent? We'll never know) or why the Middlebury McDonald's has no golden arches. In case you were wondering, we all got milkshakes, Karlo and I got chocolate and President Liebowitz got vanilla. Good stuff.

On another note, President Liebowitz is just very clearly a genuine guy who cares about this school. He's an institution and we truly appreciate all that he's done. Best of luck President Liebowitz, and thanks again for driving to McDonald's with some random sophomores. By the way, you seem like you're a killer dad.

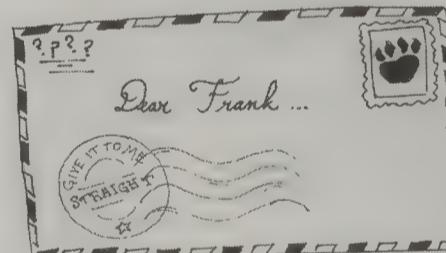
Liebowitz-o-Meter: 5/5 Rons, would ride to McDonald's with President Liebowitz again.



The columnist takes a selfie with Ron Liebowitz in his car.

How to Say 'No' to Commitments

By Dear Frank
Contributing Columnist



Dear Frank,

I'm on an advisory committee for an issue that excited me several months ago, but after several meetings of being ignored, I'm no longer interested in participating. How do I extract myself from this situation, particularly as the obligation continues into next year?

With a few caveats, I'd say that you should finish the semester but announce your intentions to pursue your other interests when fall comes around. Whether you do this now or after your last meeting, and likewise in person or via e-mail, is entirely up to you, but I would advocate for sooner rather than later.

You'll get it off of your chest, and if arrangements need to be made for new committee members, they'll have time to find a few candidates.

It sounds like the structure of the committee is less than ideal, and it could be that other people in the group feel that their opinions are disregarded.

If the group has a faculty advisor or an older student who seems receptive to feedback, I'd recommend being very candid about why you're leaving, so that the committee can produce positive solutions possible in the future. This is, after all, why you're leaving: you could — and should! — be doing much more productive and positive things elsewhere, so take your time and figure out what keeps you feeling happy and fulfilled.

On that note, I've compiled a non-exhaustive list of the things my friends and I have learned over our four-year journey towards figuring out how to have a satisfying life at Middlebury (and be-

yond). As a disclaimer, I'll warn you that I was told many of these things but didn't believe them until I figured them out through my own experiences.

At Middlebury: Have a standing lunch date with someone — Thursdays at 12:30 p.m. with Sarah in Atwater. You can catch up for the first five minutes and actually talk about something for the rest. If you haven't been to Atwater for lunch, go (yes, this is possible). Middlebury's most beautiful moments will take you by surprise — snow sparkling in the air after you pull an all-nighter, a perfectly clear night sky, an expansive sunset ... don't let little obligations prevent you from appreciating them.

Your Commons Council has a lot of money if you can get enough people to vote for your proposal. You are never going to be able to take music lessons as well or as cheaply as you can here. Take the language pledge very seriously if you ever have the privilege to take it. Volunteer — whether you check out the service orgs on Middlink, find an organization in town, or apply for money from the Service Cluster Board for your own initiative, take some time each week or month to ground yourself with the world outside.

Speaking of life beyond Midd: Be the person who makes you happiest. If your friends aren't cool with whom you've become, then you most likely need to find different friends.

This may seem daunting, but it's far less terrifying than the prospect of spending the next 60+ years being someone you'd rather not be. Accept yourself for being the fantastic person that you are, but ac-

knowledge your weaknesses and constantly strive to be a better version of you. Take them one at a time — monthly goals are great for improving little things, as are friends who can keep you honest about meeting them.

Have five-year and ten-year plans for yourself. If in five years you're nowhere near where you wanted to be, re-evaluate. As long as you're satisfied with what you're doing, carry on! If you have a crush on someone, ask them out before you waste months wondering. Asking someone out seems intimidating, but remember — if they don't like you, then you don't want to date them anyway. Keep in touch with people who mean a lot to you, and don't hesitate to remind them of that often. Stay awesome.

I'd recommend being very candid about why you're leaving, so that the committee can produce positive solutions in the future.

FRANK

ARTS & SCIENCES

The Middlebury Campus

Spring Show Expands Campus Discussion

By Leah Lavigne
Arts & Sciences Editor

Spring Awakening is a difficult play: difficult in its dark subject matter and complex textual foundation, difficult in the inherent interplay between reality and expressionism and difficult to review in the context of multiple losses of community members and ensuing discussions of high levels of student stress. Written in 1891 by German playwright Frank Wedekind to contribute to nationwide discussions and criticisms of the repression of German society and schools, the play is long, cynically dark and often impossible to understand. It should be noted, though, that under the confident direction of Associate Professor of Theatre Claudio Medeiros '90, the large cast and creative team presented the tale of repression, suicide, rape and adolescent sexuality with insight, sensitivity and an impressive excess of theatrical talent.

The opening scene began with a spotlight on Artist-in-Residence Scotty Hardwig's shirtless back, slick green hair and painted shoulders. Wriggling as he wrote with a quill — Medeiros showed him videos of snakes hatching out of their eggs as inspiration — his erratic, devilish movements were at once captivating and disorienting as the audience tried to identify the mysterious figure presented from behind at the beginning of the play. Feverish, desperate scratches of the quill intensified the masked man's urgent need to empty the contents of his mind onto the page, introducing the idea that this figure was also the creator of the events about to unfold.

"I think that what this interpretation of the masked man became is a highly expressionist image of carnal and expressive emotions in a way that's life-affirming through a celebration of flesh, which is very unsentimental but also powerful and primal," Hardwig said in the Friday post-show talkback.

At its core, *Spring Awakening* is about the repressed physical and sexual curiosities of school-aged teenager Melchior Gabor, played by Adam Milano '15, and 14-year-old Wendla Bergmann, acted by Chelsea Melone '15. This is both Milano and Melone's last production at the College, and their interactions on stage crackled with unbelievable intensity as the two exceptional talents tackled their demanding scenes — including a beating and a rape — with characteristic prowess.

A simple set design comprised of blackboards filled with German text constantly reminded viewers of the omnipresent school system and the stifling traditions of generations past while allowing enough flexibility for the lighting design to signal scene changes from a forest to a reformatory to a barn to the warmth of a home. In the final scene, ac-

tors appeared under sheets to transform the sparse set to a cemetery full of gravestones, and throughout the production, sound, lighting and carefully chosen props created an immersive world that allowed for audience engagement and personal interpretation.

The break-out student performance of the evening came from Jackson Prince '17 in his portrayal of Moritz Stiefel, Melchior's best friend whose good-humored attitude toward his failing grades ultimately proves insufficient when he dramatically shoots himself at the end of the first act. Carefully revealing the character of a boy whose deep-rooted insecurities and depression cannot be overcome by his often delightful sense of humor and curiosity, Prince presented a character whose three-dimensionality and emotional struggle rings painfully true in an environment which is currently filled with dialogues about student stress and well-being.

Joelle Mendoza Etchart '15 was a clear stand-out in her portrayal of the humorous prostitute Ilse. Though her time on stage was not long, she dominated with each line and natural physical comedy, eliciting easy laughs as she elevated her supporting role to one of the most memorable appearances.

Wendla's innocent curiosity, spurred by her lack of experience, leads her to ask Melchior to beat her. Melone's chilling screams and Melone's passionate fervor were presented in an impressively tactful manner considering the dark subject matter. Though Melchior initially hesitates, he takes to the task with an animalistic desire that is repeated in a later scene when Melchior rapes Wendla in his first manifestation of sexual instinct, which is based purely off of an unsentimental education from books.

Spring Awakening was incredibly risqué at the time of its release in 1891 and was only performed uncensored in England in 1974, with scenes involving solo and group masturbation still causing some uneasiness among today's audience. Credit must be paid to Michael Brady '17.5, whose character, Hanschen Rilow, loved and 'killed' nude women in famous paintings in a playful and angst-ridden unrequited tete-a-tete including unrestrained and ultimately unfulfilled masturbatory attempts ending in the destruction of the images portraying his two-dimensional idols.

The play places culpability for Moritz's suicide and the rape of the innocent but curious Wendla on the caricatured school faculty and well-meaning but ultimately fatal decisions of the parents, not on the adolescents.

Wendla's mother, Frau Bergmann, played with believable uncertainty and affection by Liana Barron '18, still tells her daughter that babies are delivered by the stork, and



STAN BARON

Adam Milano '15 and Jackson Prince '17 deal with questions about sex and purpose.

when she finally agrees to explain to Wendla how babies are really created, she crafts a humorous lie about needing to feel a profound level of love impossible before marriage. The humor of this mistruth is shattered, of course, when Wendla's ignorance of sex leads to a pregnancy which ultimately kills her because of its attempted termination.

Similarly, when explicit diagrams and explanations of sex and sexuality in Melchior's hand are found in Moritz's book after his death, Melchior is brought before a board of laughably incompetent faculty members, notably including Zac Lounsbury '16 as the unbending Headmaster Sunstroke. The advanced age of the academics was further emphasized by chalk-white wigs, hearing problems and the painfully slow movements of a man named "Fastcrawler," portraying a system more interested in protecting itself than in considering the needs of its students.

"The very heightened treatment of the professor scene, with the makeup and the wigs, that's all for this production, but I feel that it honors the text, which moves from more realistic to heightened expressionist scenes," Medeiros said. "The idea of expressionism here is the same as in painting — instead of representing the reality as you see it in life, you represent the essence, the core of reality, therefore giving it expression."

Indeed, the play offers an interpretation of Wendla's rape that may prove perplexing to a modern audience. Melchior is thrown out of school for his writing and drawings about human sexuality, not his sexual domination over a 14-year-old girl, and in the final scene, the all-knowing masked man reassuringly informs Melchior that Wendla would have delivered a healthy baby had not her abortion failed. Adding more complexity to the issue, though Wendla clearly struggles to grapple with the ramifications and implications of her first sexual experience, she also experiences a profound spiritual and physical liberation from the encounter that questions the assumed wrong of Melchior's rape.

Caitlin Duffy '15.5's superb portrayal of Moritz's mother undergoing a nervous breakdown was further heightened by her crisp, captivating stage presence, proving a highlight of the production. Additionally, the raw emotions of Emma Eastwood-Paticchio '15's screams of agony after Moritz's funeral stayed with the audience long after her confident and chilling performance as Martha Bessel, a victim of parental abuse.

In the final scene, when Moritz confronts Melchior in a graveyard — either as a real character or an expression of Melchior's psyche — the use of an oversized suit to convey

the idea of a decapitated head offered a biting glimmer of dark humor as Prince held his hand under his chin, alternating between left and right to give the idea that he was forced to exist in the afterlife carrying his head in his hands. This visual comedy — characteristic of the tragicomedy pervading the work — played in contrast to Moritz's dark and disturbing pitch to Melchior to join him in the afterlife, a parallel universe of no pain which breeds pity for the living. In this climactic monologue two-and-a-half hours into the play, all signs pointed to an ultimate message that death is indeed a preferable choice to life, and the audience seemed to uncomfortably hold their breath as Melchior considered offering his hand to his dead friend.

Both Medeiros and Hardwig wanted to provide the audience with a visual link between the beginning and the end, and the surprising reintroduction of the masked man in the final scene proved to be one of the most successful theatrical choices in the play.

"One of my earliest ideas was to introduce the masked man at the beginning," Medeiros said. "It was also my idea to have a dancer. In working with Scotty the idea was to open it up to multiple interpretations of who he might be. That the masked man is sinister is definitely true, and intentional."

Hardwig's reappearance reaffirmed the serpentine eroticism of the character implied to be the show's creator. All-knowing and alive, his gracefully ominous movements supplemented a mysterious revelation that Moritz did not, in fact, have the power to take Melchior to the afterlife. In this viewer's opinion, the finest moment of the play occurred moments before its end when the masked man turns to the two young boys — one alive, one dead — and says "In the end, everyone has his part," telling Moritz that "you have the comforting knowledge of nothing" and offering Melchior "the tormenting doubt of everything." It may have been a two-hour journey, but the play's final message is ultimately one of hope in life, though it acknowledges the challenges inherent in being alive. And in the end, Melchior chooses life.

In the incredibly talented hands of the student cast, *Spring Awakening* was transformed from a dark, tragicomic commentary on repression in late 19th century German society into a relevant discussion of struggles facing adolescents regardless of time or place. It is not an easy play, but when facing issues as complex and relevant as mental illness, anxiety and adolescent sexuality, the brash, expressive lens of *Spring Awakening* is a welcome voice in what is hopefully only the beginning of an ongoing conversation.



STAN BARON

Chelsea Melone '15 and Milano fight to understand their pubescent transformations.

**DON'T
MISS
THIS**

Jazz Showcase

Some of the College's top jazz instrumentalists and singers will present selections from their term's work. It's a celebration of the music that's been called America's National Treasure. Free.

5/7, 8:00-10:30 P.M., MCA LOWER LOBBY

Scenes and Songs

Vocal students of affiliate artists Carol Christensen, Susanne Peck, and Beth Thompson present a lively sampling of musical theatre from opera to Broadway. Join us for this popular and fun evening. Free.
5/9, 8:00 P.M., MCA CONCERT HALL

Middlebury College Community Chorus

The 80-voice chorus welcomes spring with its popular Mother's Day concert, which includes a delightful mix of choral works from times past and present. With a history of over 150 years, the chorus brings singers together from on and off campus to present this joyful performance.
5/10, 10:00 P.M., MEAD MEMORIAL CHAPEL

18 ARTS & SCIENCES

POLITICS OF POWER

By Cullen Coleman

It is a bit of a break from the norm for this column to talk about a car company, but on April 30 Tesla Motors unveiled a product that transforms the electric car manufacturer to an energy storage company that has the potential to transform the way energy is used fundamentally. Elon Musk, the CEO of Tesla Motors, revealed a hugely anticipated home battery system called the "Powerwall." It is a rechargeable lithium-ion battery that can be mounted in a garage, basement or on the outside of a home. The home battery pack is about the size of a small refrigerator and will become available for purchase in 3-4 months with a base model price of \$3,000. The battery can either be connected to home solar panels or to the grid itself. Essentially, this allows homeowners who connect it to the grid to store electricity when rates are low. The battery also allows homeowners who have solar systems to take full advantage of peak production throughout the day. The "Powerwall" can serve as a backup generator in the event of a blackout. Musk wants to serve the business community as well by offering much larger "Power-packs" to energy-hungry customers like utilities and tech giants.

These consumer and business-oriented batteries will be produced in Tesla Motors' "gigafactory" in Nevada where Tesla's car batteries will also be made once the factory is ready for use. This new product will be handled by a subsidiary of Tesla Motors called Tesla Energy. The goal of Musk is to revolutionize the utility industry by combining this battery technology with the home solar panel installation company called SolarCity, of which he is the chairman. The combination of these two technologies could transform individual homes into mini power plants

TESLA ENERGY

— buying and selling electricity with the grid in real time. In addition, this battery and solar technology can serve as a substitute for traditional electrical grid infrastructure in parts of the developing world that have not yet been electrified. In his unveiling presentation, Musk compares this battery technology to smartphone technology. Just as cell phones permeated developing markets and there was no longer a need to build-out incredibly expensive land line networks, this battery technology could prevent the need for a build-out of expensive electrical grid infrastructure. However, there are a few minor problems with this potentially disruptive technology that could hinder the development of Tesla Energy.

It is unclear whether or not the price of the "Powerwall" system includes the subsidy given by many states (California, for example, gives rebates of up to 60 percent for home battery purchases). Additionally, in his presentation, Musk failed to mention that the battery packs would require a \$2,500 DC-to-AC electricity converter. This allows for your house, which runs on AC current, to convert the DC current of the battery into usable electricity. There is also the cost of installation and maintenance which, when added to the cost of the converter and battery itself, brings the total cost of the "Powerwall" to \$6,000 or more based on the model.

Musk's goal is to radically transform the way the world uses energy on a massive scale. He wants to upend the traditional energy utility system. It would be a remarkable and incredibly lucrative feat to pull this off, but with the combination of SolarCity and Tesla Energy nobody is better positioned to succeed.

Play Weaves Real and Divine



Nurse Belize, played by Rubby Paulino '18, offers voodoo cream to the AIDS-afflicted Prior, portrayed by Christian Lange '18.

By Elizabeth Zhou
Arts & Sciences Editor

The final weekend of "Gaypril," a month devoted to creating more visibility for LGBTQ groups on campus, was celebrated by the timely premiere of *Millennium Approaches*, Part I of *Angels in America: A Gay Fantasia on National Themes*. Written by Tony Kushner, the Pulitzer Prize-winning play explores the struggles of gay men living in New York City during the 1980s, when intolerance, shameful denial or an impending sense of doom hovered over many people's heads. The student-produced show ran in the Hepburn Zoo from April 31 to May 2, bringing to light questions of religion, race, gender and sexual orientation that once sparked ethical scandals and continue to bear relevance in the modern era.

The burdens of everyday life become magnified and exacerbated in this dramatic tale as three groups of people grapple with different but interlinking sets of problems. Mormon chief clerk Joe, played by Max Lieblich '18, and his agoraphobic, emotionally unstable and sex-starved wife Harper, played by Katie Mayopoulos '18, fight to establish a sense of trust, communication and constancy in their relationship as Joe contemplates accepting a job offer in Washington and Harper wrestles with her suspicion that Joe is gay. Successful lawyer and deeply closeted homosexual Roy, portrayed by Phil Brand '18.5, refuses to come to terms with his recent AIDS diagnosis, proclaiming that "AIDS is what homosexuals have. I have liver cancer." Meanwhile, clerical worker and gay Jewish man Louis, played by Lee Michael Garcia Jimenez '18, is struck by the devastating news that his boyfriend, Prior, portrayed by Christian Lange '17.5, has contracted AIDS. Throughout the play, these heavy plot points manifest themselves in intensely emotional confrontations behind closed doors, with Harper shouting impassioned at Joe as he arrives home late, Louis and Prior discussing Prior's prognosis whilst embracing intimately in bed and Roy confronting his medical fate within the confidential confines of his doctor's office. Over the course of the play, the lives of these troubled characters slowly and unexpectedly begin to intersect.

Life in New York City moves at an unforgettably breakneck speed, but amidst paperwork piles, hospital appointments and burnt dinners, the days drag on. The actors portray this existential slog with a careful mixture of exhaustion, misery, frustration and apathy, their words casting a heavy silence over the audience at some points and provoking laughter at others.

"The audience might find it strange the way the play switches between funny and deadly serious and back again very quickly," Lange said. "It's a weird play, and if you don't walk into it with an open mind it has the potential to be very difficult to process."

Within one dream sequence, Prior commiserates to his makeup-adorned face in the mirror, "I look like a corpse. A ... corpsette! Oh my queen; you know you've hit rock-bottom when even drag is a drag." As Prior's condition declines, his chest marred by dark purple scars and his face increasingly pale

and gaunt, Lange's delivery of these candid moments hovered between humor and heartbreak, poetry and pain. With each broken scream and moment of bloody, writhing agony, a sense of empathy tore through the audience, bringing to light the utter torment of the times.

The AIDS crisis of the 1980s brought with it intolerance, ignorance and fear toward the gay movement, as the virus became stigmatized as "gay cancer" and "gay-related immune disorder." *Angels in America* provides a cross-sampling of voices within this messy, confusing and tragic era. Roy is symbolic of all the closeted gays who refused to admit who they were for fear of being associated with the queer image, which was generally viewed as weak and insignificant. Joe, trapped in his church-sanctioned Mormon marriage, will never gain acceptance for an identity deemed wrong for religious reasons. Belize, Prior's voodoo cream-using, magic-loving nurse and black drag queen, portrayed artfully by Rubby Paulino '18, embodies a particular subculture of the gay image. Louis's poor coping mechanisms in light of Prior's tragedy are a call to those unable to face the harshness of reality — whereas Prior, in his quiet resilience, represents those who can.

In this sense, *Angels in America* serves as a window into the past, a stark reminder of all that society has seen and overcome.

"It connects us to a generation of gay people that lived through a part of gay history that I didn't. I was raised with education around sex being that HIV and AIDS were an 'everyone' thing," Garcia Jimenez said. "A lot of old people still see it as a 'gay person' thing. I didn't grow up seeing my gay friends die of a disease that no one really understood."

Sadly, Prior's suffering is further compounded when the emotional strife of the situation causes Louis, his lover of four years, to abandon him. Similarly, the deterioration of Harper and Joe's marriage pushes Harper to a state of panicked pill-popping and frequent hallucinations. Traveling on parallel paths toward destruction, the anguish within both relationships reaches a point of full, explosive expression in a joint break-up scene near the end of the play. At last, Louis confronts the limits of his own love, while Joe recognizes his homosexuality.

"Characterized by Harper's short phrases, Louis's apathy, Prior's hurt and Joe's overflowing realizations, this scene beats out a rhythm that is difficult for actors to keep up with, and splices together two stories in a challenging way for the audience," Mayopoulos stated. "Nevertheless, watching two very different couples break apart at the same moment because of the same basic reasons — trying to save oneself and one's identity — is emotionally overwhelming and extremely powerful."

Ultimately, in leaving their respective relationships, Louis and Joe stumble into each other. In a moment of bittersweet clarity, their feelings culminate in an intimate, lingering kiss that left the audience in an awed sort of silence. Within this scene, Garcia Jimenez portrayed the multiple facets of Louis's complicated, even paradoxical, per-

sonality — apathy, selfishness and above all, self-loathing — with delicate emotional precision.

"If you touch me, your hand might fall off or something," Louis tells Joe in a sad, matter-of-fact tone. "Worse things have happened to people who have touched me."

Some critics of the play argue that it delves far too much into a story rather than a political thesis about the approaching millennium and its implications on the gay movement. But perhaps it works better as art rather than as a political campaign speech. *Angels in America* is more than merely a tragic tale: beyond the harsh realism of the play lies a distinct sense of mysticism, which eventually gives way to hope. A mysterious, almost harassing voice beckons periodically to the ailing Prior, telling him to "look up" and "prepare the way." The stunningly illuminated angel that embodies these haunting messages in the final scene, as portrayed by Nadine Nasr '17.5, is a sign from the universe that society is on the brink of change. "Greetings, Prophet," she announces. "The Great Work begins. The Messenger has arrived."

"The mysticism makes it an undeniable, divine fact of fate. There's a certain point in society where something is obviously going to happen, so we need to let it happen," Garcia Jimenez explained. Pointing to modern times, he said, "It's not about whether gay marriage is going to be passed; it's about which state is going to be the last to pass it."

This weekend's performance of *Angels in America*, a work deemed by the *New York Times* as "the most influential American play of the last two decades," was a momentous labor of love for the 12-member team. There were no stage hands, leaving the full responsibility of physical labor and onstage logistics to the cast and crew. Additionally, within the entirely student-run production, some actors multitasked as producer, director and assistant director. Mayopoulos, who acted brilliantly as Harper, was inspired to produce the play after performing a scene alongside Lieblich for her Acting I final.

"I went to a socially conservative high school in Charlotte, North Carolina, where doing a piece of theatre as daring, liberal and free as *Angels in America* would never have happened — there would literally be protests," Mayopoulos said. "For me, this play exemplifies the tragedies that occur when a society is not accepting and the extent of the strain it puts on all members of that community, which I witnessed firsthand in my hometown."

A tale of many faces, *Angels in America* touches on everything from drag queens to disillusioned wives, from fatality to potential pregnancies and from divine forces to awkward sex between strangers in the park. Through tears, laughter and moments of poignant discomfort, the actors within this production carved to life a story of momentous proportions, evoking an era marred by hatred and neglect. Handled with care, the characters' devastating narratives became a reflection of a powerful, collective hope that perhaps the world is not coming to an end after all. As millennium approaches, a better future is surely underway.

Dance Finds Interdisciplinary Expression

By Mandy Kimm
Senior Writer

Dance-making has deep roots, in the experiences of choreographer and dancer alike. For the four senior dance majors whose choreographic work composed "Threshold" this past weekend, their research in various fields deeply informed their pieces. For all of the works, the choreographers engaged in dance as a mode of research — Stevie Durocher '15.5 in connection with English literature, Doug LeCours '15 with creative writing, Afi Yellow-Duke '15 with sociology and Sarae Snyder '15 with physicality and anatomical study.

Pervasive through the evening was a constant questioning of what it means to be a body, a person, in relation to societal expectations. Perhaps the most narrative work of the evening was Stevie Durocher's "Reasons," performed by Krystal Egbuchalam '18, Olivia Raggio '15.5, Julia Rossen '16, Esme Valette '16 and Durocher herself. Durocher's solo and duet work with Egbuchalam followed the opening of the piece, in which the audience saw only shadows of dancers on the illuminated surface of the white scrim at the back of the dance theater — effectively creating images of smooth, ballet-esque movement like shadows on the stage of Durocher's memory as she performed an intensely reflective and inwardly-focused solo. She hesitantly put on a pair of pointe shoes and moved between uninhibited leaps and stillness on pointe, embodying the intersection between a classical ballet background and modern dance forms.

LeCours' work, "MY SAD GIRL DEAD BOY PROM NIGHT PITY PARTY," shed light on the American narratives of sad girls and mourning rituals alongside the dialogue of LeCours' queer male body. The piece invited a space of "radical mourning" that challenged audience members to laugh, to cry and to grieve the traumas, large or small, that we have all experienced. His five dancers, Juliette Gobin '16, Emily Luan '15, Annie Powers '15, Sarae Snyder '15 and Meredith White '15, formed a group of wraith-like women clad in white nightgowns. Their distant, sorrowful gazes lent their movement an almost involuntary or sleepwalk-like feel, interrupted only by moments in which Gobin, and later White, broke apart from the other women for solo moments, collapsing out of the automatic motion into a more pained expressiveness. White's tangible agony accompanied the sound of her whimpers and sobs as she struggled

between the distant, reflex motion and her emotional collapse, and heel-toed offstage.

Sarae Snyder's duet work, "Vowels," was brought to life by Miguel Castillo '17.5 and Meredith White '15, in an exploration of how physicality and interaction develop meaning throughout the creation and performance process.

"I am interested in how content emerges from otherwise 'meaningless' physicality," Snyder wrote in the Program Notes.

While watching dance, it is often tempting to try to uncover a narrative behind the piece, but Snyder's work defies this attempt by presenting varied and innovative movement forms that make the viewer's experience very much their own. What we take with us after witnessing such a performance are glimpses of what the dance has provoked in us. This narrative was enhanced by portions of the audio: Compiled by Snyder, recordings of Castillo and White's voices speaking words and non-words created sounds that defied meaning in the same way as their movements.

The ending phrase of "Vowels" invited this interpretation: For a moment, the pair held hands and leaned their upper

bodies away from each other whilst placing their feet close together, united in gaze and breath. Before long, they gradually twisted and fell away to run to separate spotlights on either side of the stage, hands on their chests. This moment read as an expression of both a mutual need for connection and an acknowledgement of our need to stand on our own — simultaneously together and alone.

Choreographed by Afi Yellow-Duke '15, "Post American Mess" engaged in a deep questioning of fear, the unknown and our confrontation of it — or rather, our lack thereof. The piece flickered into view with a stark light on dancers Rachel Getz '15.5, Andrew Pester '17 and Julia Rossen '16 as they paced onstage, periodically raising their trembling hands beside their heads. Audio from various public safety announcement-like texts contributed to an atmosphere of worry and impending danger, amplified by evocations of run-duck-and-cover movements of bomb drills and jarringly contrasted by mocking, circus-like and patriotic music. Perhaps the piece's most evocative movement was the morphing of an anxious hand twitch into a saluting hand — addressing the notion of how America, as a concept, a place and a society, can stand at the root of our anxieties.

The evening's last work was a second duet, created and performed by Sarae Snyder and Maggie Ammons, a student of dance and neurobiology at Bennington College. The work's title "(Co)incidents" is layered in its significance, as it reflects the collaborative process of creation, whilst also sounding very much like 'coincidence' — a possible reference to the manner in which meaning and content emerged.

Snyder and Ammons exemplified a level of synchronicity in their unison phrases that deeply satisfied the aesthetic instinct — a particularly impressive feat in moments of silent movement. A note of humor arose as deep, club-like rhythms accompanied Ammons' and Snyder's empty-gazed, slack-limbed movement. At one point, they disregard each other to the point of bumping into and dancing over each other's bodies — an allusion to practices of embodiment within dark, loud and bass-pumping music environments. But this physicality is dance as well. Within this piece, as in the works of the other senior choreographers, artists engaged in an exploration of the threshold of physicality and human experience in relation to culture, art and meaning.



Meredith White '15 and Miguel Castillo '17.5 perform in an original choreographed piece by dance thesis student Sarae Snyder '15.

THE REEL CRITIC

BY OAKLEY HEIGHT

In a general way, I think that the saddest stories are the ones that depict injustice against decent people. Andrey Zvyagintsev's *Leviathan* does more than this, processing an archetypal Russian film protagonist named Kolya through an almost-comically horrible downfall at the hands of political evil. Kolya has built a home with his hands, perched on pretty land overlooking the sea which the town's mayor wants to seize for a business venture; Kolya suspects the mayor wants to build his own palace. With help from a lawyer named Dmitri, Kolya tries to rebel. But his story has an unavoidable end: it is contained within a system which overwhelms all levels of morality, and even if people are unconscious to their role in the system, they can't escape it. Dmitri, in an early line, perhaps encapsulates the film, saying, "Everything is everyone's fault."

Kolya has a temper and smokes and drinks, but not more than everyone else, and he is generally well-liked amongst those in the small town. There are tensions between his wife and teenage son from a previous marriage, but initially, he is able to manage these tensions. We sense

the beginning of something much worse as Dmitri and Kolya attend the court hearing on Kolya's land. A judge pronounces the verdict — supported by "indisputable facts," legal jargon named with long case numbers and statutes — in a monotone so fast that the ruling against Kolya is almost inaudible.

These proceedings are very formal and impersonal, which does not satisfy the mayor, who staggers drunk to Kolya's house to remind Kolya that he "never had rights" to begin with. Dmitri files a claim against the mayor for trespass-

ing, worded in the court system's legal jargon. He takes it to the police station with Kolya, who impatiently asks why it's taking so long for the officer to process his claim. The officers immediately arrest Kolya, who in theory might have rights, but certainly not the right to question authority with impatience.

Different characters ask Dmitri if he believes in God, to which he always supplies the same response: "I'm a lawyer. I believe in facts." If it's true that all of us

must believe in something, then Dmitri might want to dismiss facts altogether, as facts seem useless against a system that creates its own truth. Alternatively, the mayor does believe in God, but mostly because God believes in him. The local priest assures him that yes, God does want you to take Kolya's land.

Leviathan's drama plays out on a closely personal scale, focused on Kolya's legal battle and quickly dissolving family, and only ever filmed in Kolya's small

north-Russian town. Then again, we look later in

the film to find Kolya and his friends taking target practice at portraits of Lenin and Gorbachev. Things could be more subtle, but at least they have a sense of humor. Someone asks about Yeltsin's absence from the shooting-party, but is told that Yeltsin is "too small time," and also that the current leaders should "ripen on the wall" a bit before use. We see Putin's face only one time in the film, his portrait hanging on the wall of the mayor's office: he ripens on the wall, but is not exactly the target, either. Every-

thing about the system is evil, and for the most part, people, maybe all people in the film, are just pawns eaten by its power.

Our sympathies are straightforward in *Leviathan* — the good people have relationships, families, ambitions and the bad people don't have redeeming qualities, totally consumed by greed and systems of bureaucratic evil. It is true that the bad people, mostly the mayor, are more stand-ins for corruption than real characters. Usually we're meant to chastise black-and-white moralities of this nature, asking instead for more honest shades of grey, but *Leviathan*'s exact narrative goal is to paint a world in moral black and white. The church says that there is only God's Truth, which somehow corresponds to the truth of the politicians, and together the two are so bloated with their own truth that ambiguity becomes impossible. To call *Leviathan* resolute in its ideas seems like meager praise — it runs for two and a half hours, but is structured perfectly, with no wasted shots or time. Even if *Leviathan*'s conclusion becomes unavoidable, watching evil work is somehow always surprising.

LEVIATHAN

Sepomana Brings Down the House

By Luke Linden
Staff Writer

WRMC's annual spring concert, Sepomana, offered an exciting and eclectic line-up of acts spanning genres and continents. Hosted in the McCullough Student Center's Wilson Hall, acts made creative use of space, light and sound to create a consistently surprising experience.

Opener and student band Iron Eyes Cody performed a solid set of soulful folk-tinged rock, making notable use of unpreceded instrumentation; in this case, saxophones were incorporated seamlessly into the group's texture while offering unique room for playful experimentation. Always engaging, Iron Eyes Cody was a grounded and vibrant prelude to what proved to be an eclectic evening.

In the brief break between acts, I was surprised to witness drums, microphone stands and speakers being rolled out to the center of the concert space, level with the standing-room audience. Israel-based Yonatan Gat was thus assembled, encircled by the audience and dramatically flanked by a single light emanating from the middle of the room. As he dug into a frenetic, relentless set, a spirited, communal energy washed over the room. Yonatan Gat and his band were not deified, but were participants in the same eccentric dance party as their audience, at times acting as near-literal ringleaders, at others dancing among and with members of the audience. Their instrumental sound was punctuated only briefly about midway through their set by a few fleeting bars of

sung verse, before they launched back into the demanding licks and runs of their endless grooves. Often, a clear melody, underpinned by an undeniable rhythmic groove, would be established and sustained for some time before the manic momentum of the performance carried both away. Yonatan Gat was the kinetic center to Sepomana, producing a manic expressiveness that stood in contrast and compliment to the other acts.

New York-based Ratking offered a compelling counterpoint to the incisive sparseness of Yonatan Gat. Where Yonatan Gat found frenzy in precision, crafting carefully coordinated thrill rides, Ratking's caustic and confrontational ambience was borne of intricate sound design courtesy of producer Sporting Life. Rappers Wiki and Hak played off each other's performances to great effect, Wiki's dynamic delivery contrasting Hak's typically languid, solid style. Ratking's youthful evocation of city life has its roots in a long succession of New York City rappers, but through their embrace of a myriad of styles and sounds, they echo an experience all their own.

To close out a night of diverse and compelling music making, Montreal-based producer and DJ Lunice proved to be a crowd-pleaser. In an uninterrupted set of electronic dance music, Lunice drew from a bevy of styles, sampling everything from familiar hits to intriguing lesser-known projects. In this sense, Lunice was an apt encapsulation of Sepomana in total: a nimble, high-energy, all-embracing showcase of myriad styles and sounds.



RACHEL FRANK

WRMC presented an eclectic lineup of four acts for their annual Sepomana show.

Arts Spotlight: Performing Arts Series



BY CONNOR FORREST

The sun is shining, trees are blooming and Paul Lewis is returning to Middlebury. This Friday, the Performing Arts Series offers a sell-out concert to bring the season and the school year to a triumphant finale. Lewis will be performing Beethoven's last three sonatas with the characteristic mastery and power that has brought him back to the College every season for the last decade. Although fewer tickets remain than for either Riddim or Misterwives, the concert is thoughtfully spaced between the two. Join us in the Concert Hall of the Kevin P. Mahaney '84 Center for the Arts at 8 p.m. for a breath of composure amidst the chaos of finals and a virtuosic display craftsmanship and emotion.

Sonatas 109, 110 and 111 demand more than technical mastery: they call for interpretative brilliance. These three pieces in particular offer supreme challenges to a pianist's skill and imagination rarely found elsewhere. That Professor Emeritus of Political Science and Director of the Performing Arts Paul Nelson has entrusted Lewis with this burden is a professional compliment of the highest order. Then again, it seems only fitting that the pianist whom Nelson describes as "one of the happiest discoveries" of his career should be the one to return and honor our Performing Series Director's final concert after 30 years of programming for the College.

Opuses 109, 110, and 111 signify the end of more than Beethoven's sonatas. After 30 years, Paul Nelson, Director of the Performing Arts Series will be passing the baton. After this concert, Allison Coyne Carroll will succeed Nelson. Of all the incredible talent Nelson has brought to Middlebury, he chose Lewis to send him off. 12 years ago, it was Paul Nelson who brought now-internationally-acclaimed pianist Paul Lewis to Middlebury for his first concert in the United States.

Since then, Lewis has earned accolades worldwide, returning often to Middlebury for season after season of astonishing performances. Though Nelson has brought decades of talent to this campus and Lewis tours all over the world, both hold a special appreciation for College. Lewis has become more than a visiting performer; he has become a member of the community.

Middlebury was one of the select few venues in the world to present Lewis' complete Beethoven piano sonatas. The full cycle comprised eight concerts over three seasons from 2005-2007. This cycle, along with Lewis' similarly lauded Schubert project, earned Lewis unanimous critical and public acclaim worldwide, confirmed his reputation as one of the world's foremost interpreters of the central European classical repertoire and cemented his place at Middlebury.

In fact, when the school needed a new piano in 2013, it was Lewis who helped select the new Steinway concert grand piano from Steinway's Astoria, NY factory. He will play on that very same instrument this Friday.

This particular program has been in the works for three years.

"Paul Lewis has been a favorite pianist of mine and our series for a long time," Nelson remarked. "Beethoven has been my most-loved composer – from the time I began to love any music at all. And there's something quite splendid about the end of the last so-

nata... it whisks away into quiet, and that's wonderful parting music."

Lewis's numerous awards have included the Royal Philharmonic Society's Instrumentalist of the Year Award, two Edison Awards, three Gramophone Awards, the Diapason D'or de l'Année, the Preis Der Deutschen Schallplattenkritik, the Premio Internazionale Accademia Musicale Chigiana and the South Bank Show Classical Music Award. In the summer of 2010, Lewis became the first pianist in the history of the famed BBC Proms classical music festival to play all five Beethoven Piano Concertos in a single season. He is also a regular guest at prestigious festivals and venues including London's Wigmore Hall and Royal Festival Hall, Alice Tully and Carnegie Hall in New York, the Konzerthaus in Vienna, the Théâtre des Champs Élysées in Paris, the Concertgebouw in Amsterdam, Oji Hall in Tokyo and the Sydney Opera House.

His multi-award winning discography for the Harmonia Mundi label includes the complete Beethoven piano sonatas, concertos, and the Diabelli Variations; Liszt's B minor Sonata and other late works; Schubert's major late piano works and three song cycles recorded with tenor Mark Padmore.

This concert is made possible with support from Performing Arts Series Society members Leif Magnusson '69 and Charlotte Sibley '68, in honor of Paul Nelson. Audience members are invited to stay after the concert for a reception given in tribute to his 30 years of leadership.

The concert by Paul Lewis will take place on Friday, May 8, at 8 p.m. in the MCA Concert Hall. Professor of Music Larry Hamberlin will offer a pre-concert lecture at 7:15 p.m. Tickets are \$6 for students; 20 for faculty, staff, alumni, emeriti and other ID card holders; and \$25 for the general public.

When this newspaper went to print, the concert was sold out – but there's a second chance: come get on the in-person waiting list for any returned tickets by coming to the MCA box office at 7 p.m.



Paul Lewis returns to the College this Friday in a performance of Beethoven sonatas.

MOLINA VISUALS

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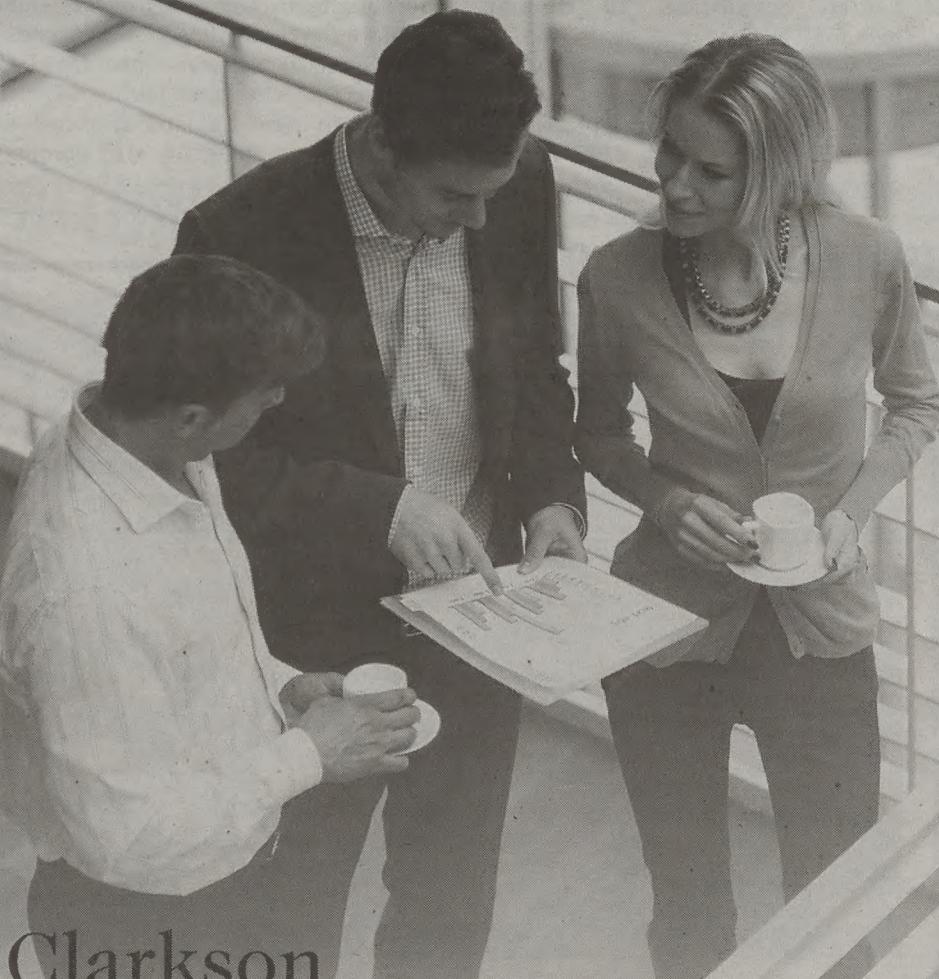
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Softball Goes 1-2 in Tourney

By Kelsey Hockstra
Contributing Writer

The Middlebury Softball team concluded a successful season this weekend with a dramatic NESCAC playoff run, recording a win against a pair of losses in the conference tournament.

The Panthers opened the playoffs with a shutout loss to the eventual NESCAC champion Tufts on Friday, May 1. The Jumbos got on the board quickly, scoring a run in the bottom of the first. Middlebury threatened in the third inning, when Ali Della Volpe '18 reached on error, followed by singles by Christina Bicks '15 and Jackie Stearn '16. Unfortunately for the Panthers, Tufts pitcher Allyson Formier navigated her way out of the jam to leave the bases loaded. The Panthers left runners on base in the fifth and sixth innings, and Tufts scored an insurance run in the sixth. Middlebury pitcher Neve Stearns '16 took the loss.

The playoff tournament followed a double-elimination format, so the Panthers had another opportunity to continue their season. They rose to the occasion, defeating the Bowdoin Polar Bears 2-0 on Saturday, May 2.

The game remained scoreless until the fifth, when Kat Maehr '16 walked and reached second on a fielder's choice on a hit from Carolyn Vachow '16. Later, Siobhan O'Sullivan '17 doubled to drive in the first run. Bowdoin threatened in

the top of the sixth inning, but Allison Quigley '18 deftly survived the jam.

Stearns scored Middlebury's second run in the bottom of the sixth through some smart base running. She walked, reached second on a ground out, and then scored on a Bowdoin error on a hit from Vachow. Quigley recorded the win and Stearns earned the save, combining for seven shutout innings.

Later in the day the Panthers faced Williams for their third game of the weekend. For the fourth time this season, Williams managed to overpower the Panthers.

The game remained scoreless until the fourth inning, when the Ephs scored three runs kicked off by a double from Taylor Donze. Williams followed up their three-run fourth inning with another three runs in the fifth, headlined by a two-run home run off the bat of Lexi Curt.

Middlebury logged only one hit over the first five innings off of a single by Hye-Jin Kim '17 in the third. The Panthers finally hit their offensive stride in the sixth inning. Della Volpe and Bicks led off the inning with back-to-back singles, and both advanced on a wild pitch. Vachow then drove them both in with a single, and Erin Giles '17 later plated Vachow.

However, Williams pitcher Emma Harrington regained her footing and retired the next four batters to finish the game and end the season for the

Panthers.

Middlebury finished its season with a 20-11 record, an improvement on last year's 19-16 record. The team finished in the top four in the conference's regular season and advanced to the postseason for the fifth consecutive year, continuing the longest streak of postseason appearances in the program's relatively brief history.

The 2016 Panthers will have every opportunity to expand upon this recent string of successes, as the team will return many of their top-performing players from this year's season.

Juniors Maehr and Vachow have established themselves among the conference's most feared hitters this season — with both hitting over .300 and driving in 16-plus runs. Maehr has been particularly key for the Panthers, reaching base in exactly half of her plate appearances this season.

Sarah Freyre '17 and O'Sullivan will similarly look to take on increased roles in the offense after breakout years at the plate in 2015.

On the mound, first-year Quigley solidified herself as the staff ace this year, holding opposing teams to less than two runs per game and striking out more than 100 batters as she racked up a 13-4 record on the season. With three more seasons left in Quigley's career in Middlebury blue, the Panthers are nearly assured of continued success in the near future.

THE MIDDLEBURY GREAT EIGHT

RANKING	CHANGE	TEAM
1		Fritz's Fancies
1		MEN'S TENNIS <i>A real-life conference victory is good for the top spot.</i>
2		SOFTBALL <i>Watch out for these ladies next year. You heard it here first.</i>
3		WOMEN'S LAX <i>Shoulda beat Bowdoin, but they've got more chances.</i>
4		TRACK <i>Number four on campus, number one in our hearts.</i>
5		WOMEN'S TENNIS <i>Hard to compete with the men's tourney win.</i>
6		MEN'S LACROSSE <i>Yikes that Tufts game was ugly. NCAAs on deck.</i>
7		BASEBALL <i>Heads up guys.</i>
8		SPORTS MAGAZINE <i>Look for it soon in a dining hall near you.</i>

Track Teams Compete at New Englands

By Bryan Holtzman
Senior Writer

The track teams continued their postseason schedule on Friday, May 1, and Saturday, May 2, competing in the New England Division III Championships hosted by MIT. Though the meet is scored, Middlebury traditionally does not attempt to win the team title, instead looking for strong individual performances. As such, the men scored a meager seven points for 22nd place while the women tallied up 32 points to tie for 10th. MIT ran away with both the men's and women's meets: the men scored 171.5 points and the women's 180.

Hannah Blackburn '17 and Maddie Pronovost '17 contested their first heptathlons of the year at the meet, earning strong results. The heptathlon is a two-day event comprising seven different track and field events. Each mark is worth a certain number of points; the athlete with the highest combined

point total for all events is the winner. Blackburn eclipsed the school record by scoring 4177 points to place third and Pronovost scored 3708 points for eighth.

On the track, the race of the meet was the women's 1500m. Robin Vincent '18 continued her meteoric rise in the event, running an almost-10-second personal best of 4:31.66 for third place. Sarah Guth '15 was close behind, finishing in 4:32.47, a personal best by more than three seconds, which placed her fifth in the meet.

"The race went out pretty fast — our first 400m was around 71 seconds," Vincent said. "I got scared that I was going to burn out after the first lap, so I hung back a little bit and tried to draft on the runners in front of me. I was never in the lead, but early in the race I went out in the third lane to get around people and try to run right behind Sarah. I'm generally not a person who relies on a kick but I seemed to have one, which was

awesome."

Vincent is currently ranked seventh in Division III in the 1500m and Guth is ranked 10th. Additionally, Erzsie Nagy '17 is ranked 17th and indoor mile national champion Alison Maxwell '15 is sitting at 19th with times from earlier in the season. If the season ended today, all four women would qualify for the NCAA Championships in the event.

Devon Player '18 and Carly Andersen '16 continued their takeover of the javelin. Player got the best of Andersen this week by throwing a personal best 42.02m for second place. Andersen threw 40.61m to take third.

Other notable performances included Lauren Bougioukas '16 running a personal best of 2:18.59 in the 800m for 10th and Catie Skinner '17 running a personal best of 11:36.43 in the 3000m steeplechase, good for 8th place.

For the men's team, Luke Carpinello '16 ran a personal best in the 800m of

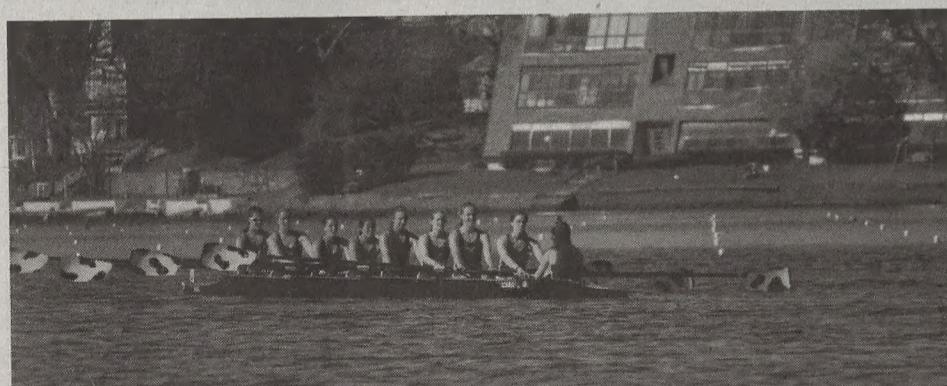
1:54.39 to place eighth. Rookie James Mulliken '18 ran a season best of 1:56.17 in the same event to win his heat.

Sebastian Matt '16 was fourth in the 1500m by running 3:54.77, also a personal best. Tyler Farrell '18 took 10th in the 400m hurdles with a personal best time of 55.89, his first race under 56 seconds.

In the field, Jared Whitman '17 continued his impressive season in the pole vault, clearing 4.35m for yet another personal best. Conor Simons '16 — the runner up in the vault at last weekend's NESCAC championships — suffered a significant injury during the event and was unable to finish competing.

The teams will return to MIT on May 8 and 9 for the NEICAAA Championships, colloquially known as Open New Englands. The meet invites every track team in New England from all NCAA divisions, making for stiff competition and fast times.

HISTORIC FINISHES FOR CREW TEAMS AT NEW ENGLAND CHAMPIONSHIPS



The Middlebury men's and women's crew teams raced to seventh and 12th-place finishes, respectively, at this weekend's New England Rowing Championships, contested in Worcester, Mass. on May 2. The men's second varsity four opened the day with a fourth-place finish in the final heat, which was followed up by the men's novice eight's fourth-place finish. The women's novice eight earned a fifth-place finish of their own, before the women's varsity eight capped the day with an appearance in the final heat, in which they placed sixth.

HANNAH PUSTEJOVSKY

Men's Tennis Storms to NESCAC Title

By Remo Plunkett
Sports Editor

The Panther men's tennis team claimed the program's first NESCAC title since 2010 this Sunday, May 3, when they beat Williams 5-2 on Proctor Courts. The women, meanwhile, advanced to the semifinal round of the conference tournament before falling to Amherst.

After earning a bye through the first

round, the second-seeded Middlebury men squared off with third seed Bowdoin in the semifinals on Saturday, May 2, winning 5-3. The Panthers jumped ahead 2-1 in doubles play, getting wins from Palmer Campbell '16 and Peter Heidrich '15 at number one and from Ari Smolyar '17 and Noah Farrell '18 at number two. In the third doubles match, Chris Frost '15 and William de Quant '18 went to a tiebreaker before falling to their opponents from Bowdoin.

The Panthers solidified the victory in singles play with wins in the top three spots from Smolyar, Farrell and Campbell, respectively. de Quant was in the process of topping off a hard-fought victory at number five — a match in which the first two sets both went to tiebreaker — when the Panthers won, halting the match.

In Saturday's other men's semifinal, Amherst was upset by fifth-seeded Williams to give the Ephs the other berth in the title game. The surprising finish boded well for the Panthers, who had fallen 9-0 to Amherst in the regular-season finale.

In Sunday's title match, the Panthers swept doubles play to give themselves a massive early advantage. Frons extended

the lead to 4-0 with a quick two-set victory at number-four singles, meaning that the Panthers needed just one more match victory to take the conference title.

The remaining singles matches, meanwhile, were overwhelmingly back-and-forth. After dropping the first set, Smolyar battled back to win the second and had a 3-2 advantage in the third when play was halted. de Quant also overcame a first-set loss to win the second set, but dropped the third 6-2 to concede a match to Williams.

Both the number-three match between Campbell and Williams' Alex Schidlovsky and Kyle Schlanger's '18 number-six match with Eph Howard Weiss went to a tiebreaker in the first set before being won by Middlebury. Campbell was the first to break through for the win, ripping a cross-court backhand past Schidlovsky to take the second set, the match and the NESCAC team championship.

After the conference championship, the men were selected to host an NCAA regional, in which they will begin play on Saturday, May 9.

The women's team was not able to equal the men's result, falling to Amherst in the NESCAC semifinals.

After Middlebury won 5-4 in both teams' regular-season finales, the Panthers and Lord Jeffs faced off on Proctor Courts in a semifinal on Saturday, May 2. Amherst went up 2-1 in doubles play, as Alexandra Fields '17 and Lauren Amos '16 were the sole Middlebury duo to win their match.

In singles action, the Panthers got big wins from Ria Gerger '16 and Fields in the top two spots. Amherst took matches at four and six to come within one match of victory but Margot Marchese '16 was able to fight through a second-set tiebreaker to win her match and keep Middlebury alive.

In the deciding match at number-three singles, Lily Bondy '17 was unable to keep pace with her counterpart from Amherst. After winning the first set 6-3, Bondy fell 6-3, 6-1 in the subsequent sets to send the Lord Jeffs to the final, where they would lose to Williams.

Still among the nation's top-ranked teams, the Panther women were granted an at-large bid to the upcoming NCAA tournament. They will travel to Brunswick, Maine this weekend for a regional at Bowdoin, opening play on Saturday, May 9 against the victor of an earlier match between Simmons and Plymouth State.

BY THE NUMB3RS

2010 The last time men's tennis had won a NESCAC championship before doing so this weekend.

Tufts players who recorded hat trick in the Jumbo's 23-9 win over Middlebury in a NESCAC men's lacrosse semifinal game.

11 The women's Water Polo club placed 11th in the nation this past weekend when they hosted nationals.

Losses for baseball this season, equaling the mark set last year for the most in program history.

5 Middlebury teams who will open NCAA tournament play this weekend.

Dismal Season Comes to an End for Midd Baseball

By Andrew Rigas
Senior Writer

The Middlebury baseball team capped off this season with a 1-5 week, slugging its way past Skidmore before falling to Plymouth State and twice each to Bowdoin and Tufts. The Panthers end the season with a 4-24 overall record and a 1-11 mark in the NESCAC to finish last in the conference for the second straight year.

After a tightly contested ballgame for eight innings at Skidmore on Tuesday, April 29, Middlebury emphatically put the host away with a 10-run ninth to seal a 14-4 victory.

Down 1-0 heading into the top of the sixth inning, the Panthers put up three runs on four hits to take their first lead of the contest. Entering the ninth up 4-3, Middlebury sought to give their bullpen a little insurance. They did just that by stringing together eleven hits — including back-to-back home runs by first-years Raj Palekar '18 and Drew Coash '18 — to score ten runs, and eventually secure a 14-4 win.

Starting on the hill for the Panthers against Skidmore, Eric Truss '15 tossed an excellent game, allowing two runs — neither earned — on five hits and no walks over six innings, while the offense tallied twenty hits

in his support.

If only Middlebury had saved a little bit of that offensive firepower for the rest of the week. On Wednesday, April 29, the Panthers couldn't overcome an early 7-3 hole to ultimately lose 8-4 to Plymouth St. in the seniors' final home contest.

The Panthers went ahead 3-1 early behind consecutive singles from John Luke '16 and Max Araya '16 in the bottom of the first. Plymouth stormed back with six runs of their own as the Panthers couldn't stop getting in the way of themselves, committing two costly errors. With a five-run deficit heading into the bottom of the ninth, Middlebury only managed one run and fell in its last game at Forbes of the season 8-4.

The Panthers traveled to Brunswick, Maine on Saturday, May 2 for a doubleheader with NESCAC East foe Bowdoin. The Panthers fell behind early as starting pitcher Robert Erickson '18 surrendered three runs in the first frame.

Neither team could plate any runs in the next five innings as Erickson settled down nicely to toss his first career complete game. Middlebury entered the seventh with one last chance to extend the game. Rizzo doubled and scored on a wild pitch, and Dylan Sinnickson '15 made it a one run game with his blast over

the fence, but their efforts weren't enough as Jason Lock '17 grounded out to end the ferocious comeback attempt at 3-2.

In the second game of the doubleheader, Middlebury never led and lost 8-2, not scoring until the last inning. Starting pitcher Tucker Meredith '17, returning from injury, got roughed up in his two innings on the hill as the Panthers fell behind 4-0. The deficit grew to eight after six, and once again it was too little too late for the Middlebury bats, putting up two when it needed eight in its last chance at the plate. Sinnickson keyed the Panther offense again with two hits and one RBI.

Middlebury was at Tufts on Sunday, May 3 for another NESCAC East doubleheader and its last two games of the season. The first game of two ended in heartbreak when the Jumbos walked off in the seventh on a single. Down 1-0 entering the fourth, Joe MacDonald '16 knocked in the first Panther run of the day with a sacrifice fly. Then the Panthers took the lead in the fifth on an Araya double.

Up 2-1 with two outs and no one on base in the bottom of the seventh, Truss was one out away from recording a win in his final game on the mound in a Middlebury uniform when disaster struck. Two singles and an intentional walk set the stage for Matt Moser

who knocked in the game-winning run for a 3-2 Tufts win by controversially beating out a groundball to the left side.

The Panthers jumped on the Jumbos early in the second game of the day behind a Palekar double to take a 1-0 lead after one. Tufts controlled the game after that point, scoring eight unanswered runs off starting pitcher Cooper Byrne '15 — in his last game as a Panther. Middlebury added one more in the seventh on a Sinnickson sacrifice fly, but it wasn't nearly enough as they fell 8-2 in their final game of the year.

With a final record of 4-24, the Panthers end 2015 with their eighth consecutive losing record. The 24 losses match last year's team for the most in the program's history, and the team's winning percentage of .142 is the worst since the 1967 Panthers went 0-10.

It was another tough season for the Panthers, but Coach Bob Smith and his team have the potential to improve upon this season with 22 of their 27 players returning next year, including a number of key cogs in the lineup and the pitching staff. With a solid year's development from some of these talented young players — and a bit of luck — 2016 could be the year that the Panthers turn the corner and make noise in the NESCAC.

EDITORS' PICKS



REMO PLUNKETT (42-35, .545)



FRITZ PARKER (79-73, .519)



ALEX MORRIS (62-58, .516)



EMILY BUSTARD (34-36, .485)



JOE MACDONALD (54-71, .432)

The Real Question: Will women's frisbee win nationals?

NO
Always been more of a Quidditch guy.

WHY-NOT?
It's been real guys. Try not to have too much fun without me.

NO
I'm going to miss that smile and great attitude you brought every week to layout Fritz... oh wait.

YES
Optimism is a good thing.

NO
The day Fritz actually does his job is the day frisbee wins the natty chip (sorry, girls).

Which lacrosse team will advance farther this postseason?

MEN'S
My bros will come through for me.

WOMEN
Maybe someday I'll miss Hepburn basement. Ha. Maybe not.

WOMEN
Joe, we run this town now #mediocrityherewecome

MEN
They had a good season.

WOMEN
Don't lie to yourself, Fritz. You'll be back.

Will Joe surpass Fritz's 79 wins in next year's picks?

YES
2016 is going to be Joe's year.

HELL NO
Alex will get there, but not Joe.

NO
Next year is my year. I can feel it.

UNLIKELY
I mean, even I'm beating him.

NO
Gotta agree with the elder statesman on this one. No chance I even get close.

Give Fritz a grade for his tenure as a sports editor.

A-
I mean he does my editors' picks whenever I'm too lazy to come into the office so...

B+
I mailed it in there towards the end, but still pulled out the B+. Classic Middlebury.

A-
Party Fritz for the win.

A
We'll miss you, Fritz!

B-
Perfectly mediocre in all phases. Thanks for the good times, pal.

FOR THE WIN

A backhand winner from Palmer Campbell '16 sent Middlebury men's tennis to a NESCAC Crown, as the Panthers beat Williams 5-2 on Sunday, May 3 on Proctor courts. The Ephs upset top-seed Amherst in the semifinal round to clear the way for the Panthers' championship run.

SEE PAGE 23 FOR FULL COVERAGE.



MICHAEL O'HARA

Panthers Upset by Polar Bears, Earn NCAA Bid

By Christine Urquhart
Contributing Writer

The fifth-ranked Bowdoin women's lacrosse team beat the third-ranked Panthers 14-8 in the NESCAC semifinals on Saturday, May 2, at Trinity. Despite the loss, the Middlebury team was given an at-large bid to the NCAA tournament — as well as a first-round bye — when selections were announced on Sunday, May 3.

Fresh off a quarterfinal victory over Colby, the Polar Bears played with great intensity on both sides of the ball. Bowdoin struck quickly scoring the game's first goal just 1:40 into the first half. From that point on, Bowdoin never trailed once in the game.

Bridget Instrum '16, who scored three goals in the first half, tied it for the Panthers when she scored her first goal at 25:22 bringing the score to 1-1. However, the Polar Bears re-seized the lead, rolling off four straight goals before Instrum ended the run with her second goal of the game.

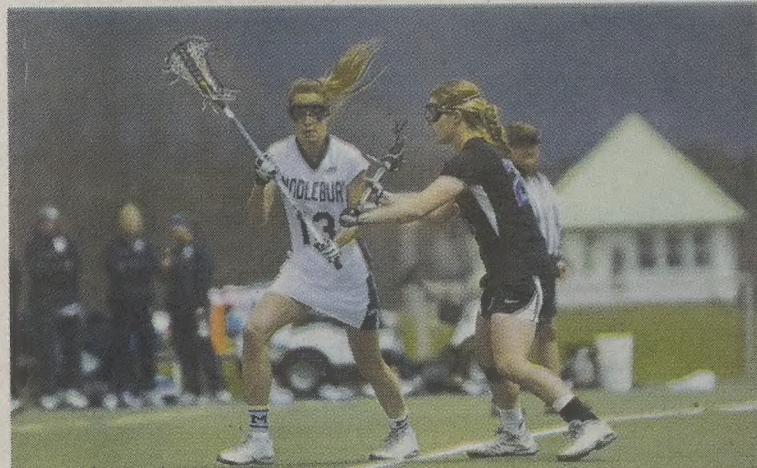
Then it became a back-and-forth scoring battle between

Bowdoin and Middlebury. Despite another goal from Instrum followed by goals from Laurel Pascal '16 and Mary O'Connell '17, the Panthers went into the second half trailing 8-5.

The second half was a repeat of the first. Bowdoin's dominating offensive play was supplemented with an all-but-impenetrable defense that allowed the Polar Bears to dominate the second half.

The Polar Bears struck first with a goal that stretched their lead to 9-5. An Alli Sciarretta '16 goal reduced the deficit to three for Middlebury, but that turned out to be as close as the Panthers would get. From that point it seemed as if nothing went right for the Panthers as Bowdoin went on a 5-0 run bringing the score to 14-6 with 8:00 minutes left in the half. Delania Smith '17 and Bea Eppler '17 scored but it was clearly a case of too little and too late, as Middlebury fell by a 14-8 final.

Statistically the game was not as lopsided as the score would indicate. Bowdoin had 25 shots on goal to Middlebury's 23. The difference was in the goaltending.



All-NESCAC selection Laurel Pascal '16 faces down a defender for Middlebury. Despite falling to Bowdoin in the conference semifinals, the Panthers earned an at-large bid to NCAAs.

INSIDE SPORTS



BIG-TIME RESULTS
FOR TRACK AT D3
NEW ENGLANDS
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Men's Lax Trampled by Second-Seed Jumbos

By Trevor Schmitt
Contributing Writer

After exacting revenge against a sound Williams team in the quarterfinal round of the NESCAC tournament on Saturday, April 25, the Middlebury men's lacrosse team was demolished by the Jumbos of perennial powerhouse and NESCAC rival Tufts University in the conference semifinals on Saturday, May 2.

Though Tufts was only the second seed in the tournament after an 8-2 regular season — considered a disappointment due to the high precedent their last few seasons have created — the reigning national champions took their play to a whole new level against the tenth-ranked Panthers, ultimately walking away with a 23-9 win.

Tufts came out of the box clearly ready to play, as four different Jumbos scored to open the contest following Connor Helfrich's opening faceoff win and subsequent drive to the cage in the game's first 11 seconds. Middlebury responded with a two goal run of its own, one each from workhorse Jon Broome '16 and dynamic senior Joel Blockowicz '15, to trim the early lead to two.

Though this trend of trading blows has worked in Middlebury's favor in the past, Tufts was simply the better team on the day and refused to cede any more of the lead. In response, Tufts outdid their own incredible opening run by scoring the game's next six goals.

Again tearing down trends that have dominated Middlebury's entire season,

Tufts refused to allow halftime adjustments to stop their relentless flow. After the two sides traded goals to open the third quarter, with one each coming from Tufts' John Uppgren and Middlebury's Henry Riehl '18 in the first five minutes of the half, the Jumbos went on yet another back breaking run, this time to the tune of four straight.

Though Middlebury's Kyle Soroka '16 stopped the bleeding with a goal to end the third quarter, Tufts scored three more in the fourth. Due in large part to fantastic goalie play from Tufts' Alex Salazar, who made 13 saves on the day, the Panthers were held to single digits for the first time since April 11 at Bates.

All in all Tufts was able to dominate Middlebury in every relevant statistical category. The Jumbos outshot the Panthers 57-46, controlled 19 of 35 faceoffs and held an 11-19 advantage in turnovers.

In other news, four Panthers earned All-NESCAC honors when the all-conference squads were announced on Thursday, April 30. Senior Cal Williams '15 and sophomore Joey Zelkowitz '17 were both first-team selections, while Broome and Blockowicz earned spots on the second team.

Despite the overwhelming loss to Tufts, the Panthers were one of four NESCAC teams selected to the upcoming NCAA tournament when the seeds were announced on Sunday, May 3. It is the program's first national tournament bid since 2011, the year before the current senior class arrived on campus.

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1-2 IN NESCAC
TOURNAMENT
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